

## **DOCTORAL THESIS**

### **The Effects of Music on Socio-emotional and Musical Development in 6-8 Year Old Children**

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**THE EFFECTS OF MUSIC ON SOCIO-EMOTIONAL  
AND MUSICAL DEVELOPMENT IN 6-8 YEAR OLD  
CHILDREN**

**by**

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**A thesis submitted in partial fulfilment for the  
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## **Abstract**

This thesis describes a research project undertaken in a school located in a deprived neighbourhood of Bogota, the capital of Colombia. The project investigated the effects of musical experiences on social and musical development by means of a mixed methods approach involving children, parents, and teachers. The project comprises three studies: an experimental intervention study; an interviews study and a psycho-musicological study. The experimental intervention study was carried out with two groups of 52 children between six to eight years old; the experimental group followed a music programme of a singing workshop in which children made musical improvisations. The interviews study carried out interviews with the children, parent and teacher conducted during the intervention programme. The psycho-musicological case study analysed the musical improvisations of six of the children. Data analysis includes the statistical analysis of the children's tests (Harter's Perceived Competence Scale for Children, 1999) and Self-Efficacy in Music, Hargreaves et al., 2002), qualitative analysis of parents', children's and teachers' interviews and a psycho-musicological analysis of children's musical improvisations (Ockelford, 2007) and its relation to children's cognitive and socio-emotional development. The principal findings are that the cognitive component of the self-identity of children who undertook the music programme increased. This appears to be related to the children's cultural environment, their parents' attitudes, and the idiosyncratic ways in which they use music to express themselves. Music appears to help them to be resilient, to manage the challenges they face, and to adapt to changes in the environment.

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**Ithaca**

When you set out on your journey to Ithaca,  
    pray that the road is long,  
    full of adventure, full of knowledge.  
    The Lestrygonians and the Cyclops,  
    the angry Poseidon -- do not fear them:  
You will never find such as these on your path,  
    if your thoughts remain lofty, if a fine  
    emotion touches your spirit and your body.  
    The Lestrygonians and the Cyclops,  
the fierce Poseidon you will never encounter,  
    if you do not carry them within your soul,  
    if your soul does not set them up before you.

    Pray that the road is long.  
That the summer mornings are many, when,  
    with such pleasure, with such joy  
    you will enter ports seen for the first time;  
        stop at Phoenician markets,  
        and purchase fine merchandise,  
mother-of-pearl and coral, amber and ebony,  
    and sensual perfumes of all kinds,  
    as many sensual perfumes as you can;  
        visit many Egyptian cities,  
        to learn and learn from scholars.

    Always keep Ithaca in your mind.  
    To arrive there is your ultimate goal.  
    But do not hurry the voyage at all.  
    It is better to let it last for many years;  
and to anchor at the island when you are old,  
    rich with all you have gained on the way,  
not expecting that Ithaca will offer you riches.

    Ithaca has given you the beautiful voyage.  
Without her you would have never set out on the road.  
    She has nothing more to give you.  
And if you find her poor, Ithaca has not deceived you.  
    Wise as you have become, with so much experience,  
you must already have understood what Ithacas mean.

*Constantine P. Cavafy (1911)*

## **Chapter 1: Introduction**

### **1.1 Personal background**

## **When and how did I start this journey?**

I am in my room seated in front of my piano, playing a piece by J.S Bach and trying to understand the piece and all the complexities of music performance. My mind travels to far and distant places where this music surely has been played, images of concert halls and castles that I have seen in photos and videos. Suddenly into my mind comes a memory of a piano lesson with an angry and disappointed teacher and me feeling the pressure of a forthcoming piano exam. I stop playing the music, thinking ‘I love music and the only thing that I want is to enjoy it, not to suffer!’. I go out for a walk and many questions emerge: Why music is so important for us? What is its power? How does it work? How do we learn it? Therefore I took the decision to move into the field of music education.

Years later I am in a classroom attending a Masters programme about human cognition, with these questions still on my mind. During that programme I had many interesting discussions about human cognition and learning, but none of them referred to music. I could not discuss the characteristics of the musical experience and Colombia with either my classmates or with any of the lecturers. Yet my questions were growing due to all the problems that we Colombians face against violence, poverty and inequity. And the questions came out again but this time with some additional elements: How do children experience music? What can we do from the field of music for our children?

Then the possibility to seek the answers appeared in another place. A friend told me about a new theory which I might be interested in; this was Gardner’s multiple intelligences theory (1984). I read his books and luckily for me, some researchers from Project Zero were doing research work in Colombia. I got in touch with them looking for some help with my questions and they invited me to attend several courses and a summer class. The experience at Harvard was very good: for the first time I was surrounded by people who had similar questions. There was much to read and to learn about, and many people to talk with about music and cognition, but there I was in another world (the first world). What about the social context? What about poverty and

marginalization? What about my home country? But by that time the social context did not appear anywhere in Project Zero; their enquiries were about music and cognition but nothing about the social context. So I went back to home waiting for an opportunity to talk about my ideas.

Later on I was doing a research project with some colleagues at the Pedagogical University in Bogota when one of them brought me a book entitled *The Social Psychology of Music* by David Hargreaves (1996). I read the book and others by the same author and I thought ... I would like to talk with this professor. But there was no means to contact him. Some years later in the SACCoM conference in Buenos Aires (Argentina) I met Favio Shifres, who put me in touch with David and his team. So I decided to go to London to discuss and share my questions and ideas with them. When I arrived I felt as though I had landed on another planet, but David received me as my academic dad with a big hug; then I met Adam Ockelford who always is right (although sometimes it is annoying, you'd better follow his advice) and then I met other figures in the field of music psychology. There my knowledge has been nurturing and I have been growing between these venerable trees for the last five years; and finally after many comings and goings with the English language, getting going, obtaining funding (always the money...), designing, the field work, the analysis and the writing up of the project... here I am...finishing this journey to Ithaca which I want to share with you.

## **1.2 The role and significance of music in children's lives**

To begin this academic journey it is essential to point out some of the approaches that are crucial regarding the role and significance of music in children's lives; in this sense my reflections about the field of music psychology are summarized and exposed. In the last few decades the field of music psychology has been growing through the study of music cognition, and has developed through many research projects. This research has mainly been undertaken in developed countries with just a few works in third world countries. Research on musical development has revealed the importance of music in children's lives, and some of these contributions relate to mother and baby interactions

and the development of children's communicative musicality (Malloch and Trevarthen, 2009) which makes it possible for humans to share time significantly in many narrative forms such as music. Therefore, according to these researchers, music is one of the foundations of children's process of socialization, especially in strengthening the ties between mother and infant.

Other authors have indicated the role that music plays in the development, negotiation and maintenance of our self-identities (MacDonald et al., 2002). Children's engagement in musical activities develops several aspects of their identities in relation to musical behaviours. These authors have discussed how music can affect self-identity, which is especially linked to musical likes and dislikes. Others have researched music cognition, which has been one of the most developed areas in music psychology. This area explains the cognitive process in the musical experience, in which Ockelford's (2007) ideas have contributed to cracking the code of children's musical cognition and development.

Hargreaves (1996) has written about the music enculturation process, which illustrates how context influences the perception of music and how music enculturation is involved in children's sequence of musical achievements. This enculturation process seems to be crucial in developing children's musicality, especially in contexts where music education and instruction is not a common practice.

Authors such as Tafuri (2006) have talked about creativity, proposing that children's musical creation has purpose and is intentional. In this area authors refer to different forms of musical creativity, such as the distinction between 'large C' Creativity, involving the discovery of significant new ideas by great thinkers, and 'small c' creativity, of which all of us are capable in our everyday lives. In relation to musical creativity, MacDonald et al. (2012) suggest that musical improvisation has an effect on well-being, and emphasise the importance of undertaking research in this area.

On the other hand, music education projects such as the Venezuelan "*El sistema*" have

had an impact on music education around the world. It is important to mention that this project started many years ago with the purpose of creating infants' and young children's orchestras in very deprived places in Caracas before expanding the model around the country and creating a successful network of orchestras known in Latin America as the FESNOJIV (Fundación del estado para el sistema nacional de orquestas infantiles y juveniles de Venezuela). This was founded by José Antonio Abreu for the instruction and collective practice of music through the symphony orchestra and choirs as instruments of social organization and community development. In Colombia, this model has had an impact especially in the creation of the network of orchestras known as Batuta; these models work on the basis of creating orchestras that interpret mainly classical music. The Colombian Ministry of Culture with the National Plan of Music for Living together (PNMC) has a particular aim to support the creation and development of schools of traditional Colombian music in an attempt to develop and maintain the cultural richness and diversity of the nation's music. All of these experiences have been successful in the development of different models for music education, but more research is needed to understand the psychological processes and implications of music in children's development in this contexts.

### **1.3 Design of the study**

This project comprises three studies which jointly adopt a mixed methods approach. The thesis encompasses an intervention study with a pre-and post test of self-esteem and musical self-concept and an eight month music programme; an interview study of children, parents and teachers; and a psycho-musicological study with the detailed analysis of the improvisations of six children. These studies were designed due to the need to gather several types of data to give a comprehensive idea of the relationships between musical and socio-emotional development; and also to understand the complexity of the relationship between music, cognition and socio-emotional development in a very complex cultural environment like that in Colombia.

From the point of view of the researcher, a study with just one of type of data could not

explain the complexity of these relationships and would give a limited view of the problem. That is why this study gathers three different sorts of data: – quantitative, qualitative and musicological – with the aim of giving a more complete explanation of the phenomena involved.

The quantitative data are important to give statistical measures and to have an objective analysis of the results. Qualitative data such as those gathered in the interviews give many clues about the family and the social context of these children. The musicological data gives an explanation of children's inner world and construction of musical ideas. These different levels are related through Bronfenbrenner's (1979) ecological model of human development.

#### **1.4 Overview of chapter contents**

This part gives a summary of the chapter contents as a sequence of all the work. Chapter two includes a description of the Colombian situation of violence and forced internal displacement. The first part this chapter gives an historical and political view of the causes and consequences of this situation in the global and the local context. The second part describes the psychological warfare and the situation of the internally displaced families and their situation upon arriving in the cities. The third part describes the psychological consequences of this situation on the children's development. And the final part describes a number of proposals from several organizations from the area of music to contribute to improve the well-being of children in this social situation.

Chapter three outlines central theories about children's development, self-identity and well-being. The first part refers to theories of children's self-identity development; children's self-concept; self-determination and resilience, with a final section on music and self-identity. The second part refers to theories of children's musical development and learning, including infants' musical development; musical development from early years to the school years; singing and vocal development; music cognition and creativity; music, family and the social environment; and music and conflict



transformation. These are the topics that explain the principal approaches in the field of music psychology related to this research project. This chapter ends by proposing the research questions.

Chapter four describes the methodology. It begins by outlining the research questions, research strategy design and the pilot study. Later it describes the intervention study; then the interview study and the psycho-musicological case studies. It ends with the description of the fieldwork and the data collection and analysis.

Chapter five begins with the recall of the aims, objectives and research questions designed for the experimental intervention study and describe the quantitative results from the study, thereby investigating the effects of a music programme on pupil's self-identity in several parts. The first part describes the results of a self-esteem test and the second part describes the results of a test of musical self-concept, and the chapter concludes with a general discussion of these topics.

Chapter six presents the interview study starting with the research question, aims and objectives designed for this study and then describes the participants, the interview measure design and procedure, and the results in three parts: children, parent and teacher's responses. It ends with a general discussion about the results of this study.

Chapter seven describes the psycho-musicological study explaining case by case the results and analysis of six children's musical improvisation by means of Ockelford's zygonic theory (2007). Each case sets out these children's biography and behaviour; their parents, teachers and children's perspectives; gives their scores in the test of self-esteem and self-concept in music and the assessment of musicality with the analysis of each one of their three musical improvisations.

Chapter eight provides a general discussion about the results of the different chapters bringing an overview and complete analysis of the results of the whole research work. It starts by recalling Bronfenbrenner's (1979) theory to reflect of the influences on

children socio-emotional and cognitive development from an ecological approach. Then it returns to the initial research questions and evaluates the extent to which the study was able to answer them. It concludes by examining the educational and the social implications of this research, and concludes with several proposals for future research.

## **Chapter 2: Socio-Emotional and Musical Development of Marginalized Children in Colombia: Forced displacement, social marginalization and music education**

This section of the chapter provides an overview of violence and displacement in the world and the way in which the Colombian situation is connected to it. Firstly, it provides a short historical view about violence in Colombia, its characteristics and the way it was generated; subsequently, it describes the particular situation of violence and displacement in Colombia, mainly the psychosocial effects of violence upon children, as well as the way it affects children and their families. It then briefly describes some strategies that several organizations have developed to tackle the problems caused by violence; among these, some music programmes that several institutions currently develop, for dealing not only with the lack of musical education in the public schools, but also with the problem of violence and displacement in Colombia. It closes with a brief conclusion and some thoughts about this context.

The theoretical approach that frames this study follows Bronfenbrenner's (1979) theory of the ecological model, its view of the social context, the family and the individual, as well as the further exploration of the influence of the environment in children's socio-emotional development, which provides the basis for explaining the relationships between social context, family, school and musical activities. According to this approach, the *microsystem* is the environment that children are directly involved in, as well as the family or the school; the *mesosystem* reflects the relationship between the microsystem and the individual; and the *exosystem* incorporates influences such as government policies, social conflicts and the media effects. Finally, the *macrosystem* reflects the dominant beliefs of a specific culture and the way the global context affects the development of children.

The next section provides a brief look at the problem of violence in Colombia. This is related to the global context (exosystem); further, it shows a brief historical approach to the problem, presenting not only the causes of displacement, but also the situation of poverty, vulnerability, neglect and abuse faced by families and children of displaced communities.

## **2.1 Displacement in Colombia: general considerations about the global context.**

The phenomenon of displacement has several characteristics in different parts of the world. In some countries, displacement is linked to migration, with people moving from one country to another for several reasons, such as ethnic or religious conflicts, or for the search for better life conditions. However, internal migration in Colombia has distinctive characteristics which make it a complex socio-cultural phenomenon, mingled with land usurpation, drug trafficking and poverty, and violence against the civil population (Palacio & Sabatier 2002). This phenomenon has been increasingly studied due to the internal conflicts faced by many nations in the last decades. All these confrontations are associated with huge sections of the population fleeing the actions of combatants and their associated threats, searching for protection and refuge within their countries or else across the borders of neighbouring countries (Colombian Ombudsman Office- Defensoria del Pueblo, 2004).

Conflicts resulting in difficult endings represent some of the phenomena that have put the issue of forced displacement into the foreground, achieving international recognition and condemnation of displacement, and raising social awareness about this human tragedy (Report of the Colombian Ombudsman Office, 2004). The following conflict outcomes can be seen as examples of this:

- the theocratic regime (1979) following Iran's revolt;
- the extensive internal confrontation in Afghanistan (1979-1989) with over five million refugees;
- the national wars in Ethiopia (1982) that, together with a prolonged drought, eventually triggered an over proportionate famine;
- the triumph of the Sandinista Revolution in Nicaragua (1979);
- the establishment, in the early 1980's, of the "contra" armed opposition after the long internal conflict in El Salvador (1975-1992);
- Yugoslavia's dissolution (1991) - that started a series of internal conflicts, civil wars and ethnic cleansing in the Balkans, in the 1990s;
- the Somali civil war (1992-1993);
- the uprising of the Zapatista guerrilla in Chiapas (1994) and the reaction of the Mexican government;

- The civil war and the genocide in Rwanda (1994)
- The internal conflicts in Colombia which have combined insurgency paramilitary and drug trafficking through the last 40 years.

Several researchers in economics have identified characteristics that are shared by countries facing, or having faced, internal conflicts, civil wars or short periods of violence. These characteristics can be categorised in terms of institutional causes, exclusion factors and economic factors.

The institutional weaknesses, the meagre protection of property rights, and the difficulty of designing peace-building mechanisms of conflict resolution are some of the institutional causes that contribute to the emergence of conflicts. Several studies of Colombia and Guatemala have suggested that an insufficient guarantee of property rights, and the persistent ancestral tensions related to the acquisition of land, as well as other local conflicts, create favourable conditions for the development of conflict (Ibáñez, 2009) shows that the informality of landholding increases the presence of groups outside the law (such as illegal armies and terrorist groups) in both rural and urban areas.

Exclusion factors have frequently been identified as possible determinants in the incidence of conflict. Poverty, inequality of opportunity, insufficient economic development and unfavourable economic cycles seem not only to influence the occurrence of conflicts, but also their duration. Poverty and the low income rates of large sections of the population can create a disposition to take up rebellious causes, either to engage as combatants or as collaborators. Limited economic possibilities are a strong and simple reason for youths joining armed groups which operate outside the law, and so civil wars are usually concentrated in the poor countries. Different studies (eg. Ibáñez, 2009, p 26) demonstrate that poverty increases the occurrence of conflict, such as in the sub-Saharan African countries.

However, conflicts are not only expressions of social recovery; the armed group members do not always pursue altruistic reasons. An appreciable part of the economic literature

considers that people can generate revenues both in productive and in destructive activities. The rebel groups look for territorial control in regions with high economic potential that allow easy sources of revenue. This happens in countries with easily extractable natural resources, like some African countries, as well as countries with the potential for the production of illicit drugs, such as Colombia and Afghanistan (Ibáñez, 2009).

The production and trading of illicit drugs are associated with the emergence of internal conflicts. Firstly, the illicit drugs provide financial resources for the illegal armed groups, who improve and transfer criminal technology and increase the weapons available. Secondly, the illegal drug markets corrupt and weaken the legitimacy of government institutions, facilitating the appearance of and/or strengthening of the rebel groups. These groups, such as in Colombia and Afghanistan, often tend to supplant the government in some regions of the country. Whilst financing the rebel groups and weakening the state, the illegal economies contribute also to the continuation of the conflict.

The armed perpetrators attack the civil population, aiming to further their war objectives and to finance their military actions. By depopulating the territories of their opponents, and displacing population groups, the armed groups secure their territorial control; they expand their hegemony and appropriate as many public and private goods as they can. To achieve population displacement, the armed groups use victimization strategies, like massacres, selective murders, compulsory recruitment of children and young people, as well as direct threats. All of these are clear violations of the Humanitarian International Law (Colombian Ombudsman office, 2004). The municipal authorities, with their meagre institutional presence, are often attacked by the armed groups who seek to exploit people's weakened property rights, which results in the expulsion of the population. Therefore, individual displacements also seem to be a strategy for the appropriation of private goods. This suggests that displacement decreases people's well-being and leads to the loss of their goods and properties, pushing families into a poverty trap that may will not be overcome for generations (Ibáñez, 2009, p 26).

The total number of displaced people in the world is currently around 24.5 million. Colombia contributes 14.3% of this total, ranking only second after Sudan in terms of internal displaced people (CERAC, 2008). In Latin America, displacement is generated by class conflict, which can be understood as the clash of interests between those involved and the dominance for the political and economic power. In these kinds of conflict, several groups often struggle to find a common space for living, a place in time and space that legitimizes their social identity.

Some examples of conflicts similar to this can be seen in Asia, Europe and Africa as well as in the struggle for identity of peasants, blacks or indigenous people in Latin America. In Colombia, the situation combines political, social and cultural struggles: the political struggle refers to that observed between different political groups, and the social struggle may be a clash between social classes. However, the cultural dimension lies in the heterogeneity and diversity of this society. Therefore, a socio-political and cultural approach to the factor of displacement is essential, because of its social origins, rooted in the cultural sphere (Correa de Andreis et al., 2009).

## **2.2 Historical and political views of violence in Colombia**

To gain a better understanding of the issues of violence and displacement in Colombia, we must take into account the country's recent history and the political developments that have left a deep imprint upon it. To do this, it is necessary to identify the armed groups involved in the conflict, and to categorise them according to their role within the conflict.

Since the discovery of America by the Europeans, wars to conquer indigenous people have never ceased. Many of these peoples were almost eradicated and often the survivors were considered inferior, or subordinate. Latterly, the Spanish brought Africans as slaves to America, to surmount the labour shortage. Approximately two million of their descendants now live in the Colombian departments of the Pacific and Atlantic coasts (mainly in the Caribbean coast, Chocó, Valle del Cauca and Nariño). In 1819 the independence of Great Colombia (Ecuador, Venezuela, Panamá, Bolivia, Peru and Colombia) from Spain was

proclaimed. Subsequently, in 1830, the first civil war was triggered, with the concurrent appearance of the two major political parties which still dominate the country: the Liberal Party (federalist in its origins), and the Conservative Party (with centrist ideas). Between 1899 and 1903 another civil war, "The War of the Thousand Days", left the country in ruins, resulting in the loss of Panama as the USA helped Panama to gain its independence due to its interests in building the canal (Palacio & Sabatier, 2002).

**The Violence:** In 1948, after the Second World War in Europe, the murder of the political leader Jorge Eliécer Gaitán created a large insurrection, mostly in the lower classes. This event was considered to be the beginning of the civil war called "The violence", which lasted until 1966. About 300,000 people died in that period, mostly peasants, who were victims of a war that might be called a "political cleansing", but which also resulted in the displacement of nearly two million people (Palacio & Sabatier, 2002). Gaitán and his followers had a revolutionary, left-wing political discourse which the leaders of the Conservative party considered a threat to their interests, and this led to the assassination of Gaitán and a persecution of the followers of the Liberal Party by the Conservatives, with the support of some priests of the Catholic Church. Right-wing groups (nowadays known as paramilitaries) emerged at this time. They perpetrated terrible massacres against the civilian population, and contributed to displacement. Then, in 1953, both Liberal and Conservative political groups decided to support a military coup by General Gustavo Rojas Pinilla to put an official end to the war, and as a way of diminishing the strength of these new independent groups. To maintain the control of power, in 1958 the two political parties established "The National Front", which was a mutual agreement for a period of 16 years, throughout which both parties alternated in government in four-year terms. Bureaucracy gained more power over those years as the distance between social classes grew, and this also increased inequality.

**The guerrillas:** The main guerrilla groups are left wing-oriented, and include Fuerzas Armadas Revolucionarias de Colombia (FARC), Ejército de Liberación Nacional (ELN), Movimiento 19 de Abril (M-19) and Ejército Popular de Liberación (EPL). They have their origins in the 1940s, but it was in the 1960s that they were developed. They aimed at



changing the closed political system imposed by liberals and conservatives, thus achieving a more equitable distribution of wealth and land in the country. In 1985, in the takeover of the Courthouse by the guerrilla group M-19, more than 100 people were killed, including 35 guerilleros and 11 judges. This event started the so-called "dirty war" in which many political activists were killed, or who disappeared, including the representatives of the New Leftist political party Unión Patriótica (UP). Many of these were rebels who had been granted amnesty, along with other opponents of the system, who became victims of the paramilitary groups. In 1988, Amnesty International declared a serious human rights crisis in Colombia and indicated that the paramilitary groups were supported by state forces, drug dealers, local politicians and large landowners (Palacio & Sabatier, 2002).

Despite other peace agreements with some guerrillas (including M-19 and EPL) which were signed in the 1990s, the FARC is the largest insurgent group that has not reached a peace deal with the government. There are still abductions, extortions, and attacks on small towns, especially in rural areas. The future of the FARC is unpredictable, as they have gradually lost their ideal of fighting for the disadvantaged, and now it is these very people who actually suffer displacement and the consequences of attacks and extortions of this group (Palacio & Sabatier, 2002).

**Paramilitary groups:** Right-wing armed groups emerged, supported by landowners and wealthy people, to fight against the violent attacks, kidnapping and threats of the guerrilla. These groups recruited mostly peasants who were then trained by mercenaries, members of the army, powerful landowners, and drug-traffickers. At the beginning, their aim was to combat guerrillas and/or to defend the interests of one of the groups supporting them. However, they are now also involved in the drug business, causing massacres and displacement of peasants, to take their lands for rearing cattle, planting oil palm and coca, developing hydroelectric and mining projects, or other industrial plantations. It has been revealed that such paramilitary groups are related to some entrepreneurs, farmers and landowners supported by politicians from the Congress of the Republic. These groups have become an aggravating factor for violence in Colombia (Correa De Andreis et al. 2009; Restrepo & Aponte, 2009).

**Drug traffickers:** With the world's increased drug consumption, production and trafficking drugs in Colombia began in the 1970s. Ten years later, the Medellin Cartel came to control a significant part of the drug market in the United States. With his election to the Congress of the Republic in 1982, the drug lord Pablo Escobar infiltrated the country's political system, buying and corrupting many of the parliamentarians, security agencies and the judicial system. In 1984, a war against drug cartels in Medellin and Cali began, particularly against the former. The cartels retaliated by placing bombs in public places, affecting the civilian population, as well as targeting public figures opposing their interests. At this time, the country was waging a war on two fronts: against the guerrillas and the drug traffickers. These cartels organized their own illegal armies, hiring mercenaries in their ranks, and enlisting young people from poor neighbourhoods who became involved at the prospect of a better social status and economic situation for themselves and their families. As the drug trade generates billions of dollars worldwide, new organizations and drug cartels continue to emerge, corrupting all levels of the society from the nuclear family to several government institutions; this has developed into a vicious circle of poverty, uprooting and violence (Palacio & Sabatier, 2002).

Since then the drug cartels made pacts on one hand with the guerrillas, and on the other, with paramilitary groups who looked after their crops of coca, their cargo, and the distribution routes for the drugs. In the same way, underground State agencies have received large sums of money in exchange for information or assistance in their illegal activities. Currently, with the *Plan Colombia*, a logistic and financial aid programme from the USA, the administrations try to reduce the fights at the different fronts; a fact that 'apparently' has contributed in the fight against drug trafficking. The high political costs and the enormous dependence on the United States do not compensate Colombia, especially when these strategies to reduce drug consumption in North America and Europe produce no visible results.

## 2.3 Violence and forced displacement in Colombia

This section identifies the causes of forced displacement, the influence of the various armed groups, and the reasons why people from the countryside have to move to other places.

According to Bronfenbrenner's theory (explained in chapter 3), this aspect of the situation could be placed at the *exo-system* level. A definition and a typology of displacement are given to frame its features in the Colombian law.

According to the UN – 'Guiding Principles presented to the Human Rights Commission', Internally Displaced Persons (IDPs) are:

"persons or groups of persons who have been forced or obliged to flee, or to leave their homes or places of habitual residence, in particular as a result of, or in order to avoid the effects of armed conflict, situations of generalised violence, violations of human rights or natural or human-made disasters, and who have not crossed an internationally recognised state border" (IOM).

However, the Colombian government has developed another definition, which it sees as more suitable to the conditions of internal displacement in the country, to act as the guiding focus for the prevention and attention policies for displacement. This definition is required because of long duration of the Colombian conflict, the need to help people in such conditions, and to generate attention and encourage mechanisms for the coordination of humanitarian actions which respect the autonomous nature of each country.

This definition used by the Colombian state defines an IDP as:

"any displaced person, having been forced to migrate within the national territory, abandoning his/her place of residence or usual economic activities because the own life, physical integrity, safety or personal freedom have been violated, or because they are directly threatened, due to any of the following situations: Armed conflict, internal disturbances and tensions, widespread violence, massive IHL violations, or other circumstances, product of the mentioned situations, that may alter or in fact drastically alter the public order" (Article 1 Act 387 of 1997).

This particular definition is a restricted version of the broader definition of the UN Guiding Principles, which consider natural disasters and human-caused sources of displacement. This definition makes assistance for displaced people possible; and for the Colombian government, the single system of record (SUR) is a necessary mechanism to support this group of people.

For some researchers, (Ibañez, 2009) displacement is a complex phenomenon:

Forced displacement is a recurrent experience in Colombia, the intensification of the armed conflict has been accompanied by the expulsion of the inhabitants of rural areas [...]. The illegal armed groups, guerrilla and paramilitaries, have been strengthened in the last years, both are funded by the production and trade of illicit crops, intensifying the conflict, encouraging its geographic expansion, and increasing the attacks on the civilian population". ( p.9).

This assertion identifies the special features of violence in Colombia in the last century, and shows that the current situation (which has lasted for 40 years) has worked against civilians and, in particular, poor people. There are estimated to be of 3.5 million displaced people in Colombia, (7.8% of the total of Colombian population), though there is no accurate statistical data to account due to the complexity of the phenomenon.

To follow the Colombian law, displaced people have to acquire the recognition of such status by the Network of Social Solidarity (Colombian Social Action Office- Presidencia de la Republica)

The problem lies in the fact that displaced people do not want to be visible to any state or private institution; as they are escaping from violence and they are afraid of further threats.

According the government (Colombian Ombudsman Office, 2004), there are several characteristics of displacement:

1. The number of people:

- -In groups of several families: According to the Colombian law, a massive displacement involves over 50 people or 10 families.
- -One family group that usually has no links with anyone in the receiving places; they are scattered in the cities and are hence difficult to locate.
- -Only one person without a family

2. The receiving communities: The governments of the intermediate cities are forced to seek for resources to aid these people.

3. Immobilization as a special situation of threat to the population: These are large groups of people, detained or blocked by the pressure of the armed conflict, or by the direct confrontation of the armed groups.

These typologies evidence the various ways in which people move to other places: and depending on the kind of threat and the social networks that displaced people have in other cities - in small or bigger groups. Most of the times displacement occurs in small groups of people, like families or just one family member, generally the father, who, in most of the cases, is the threatened person. Another important feature is the place of arrival, where several resources to help displaced people are needed.

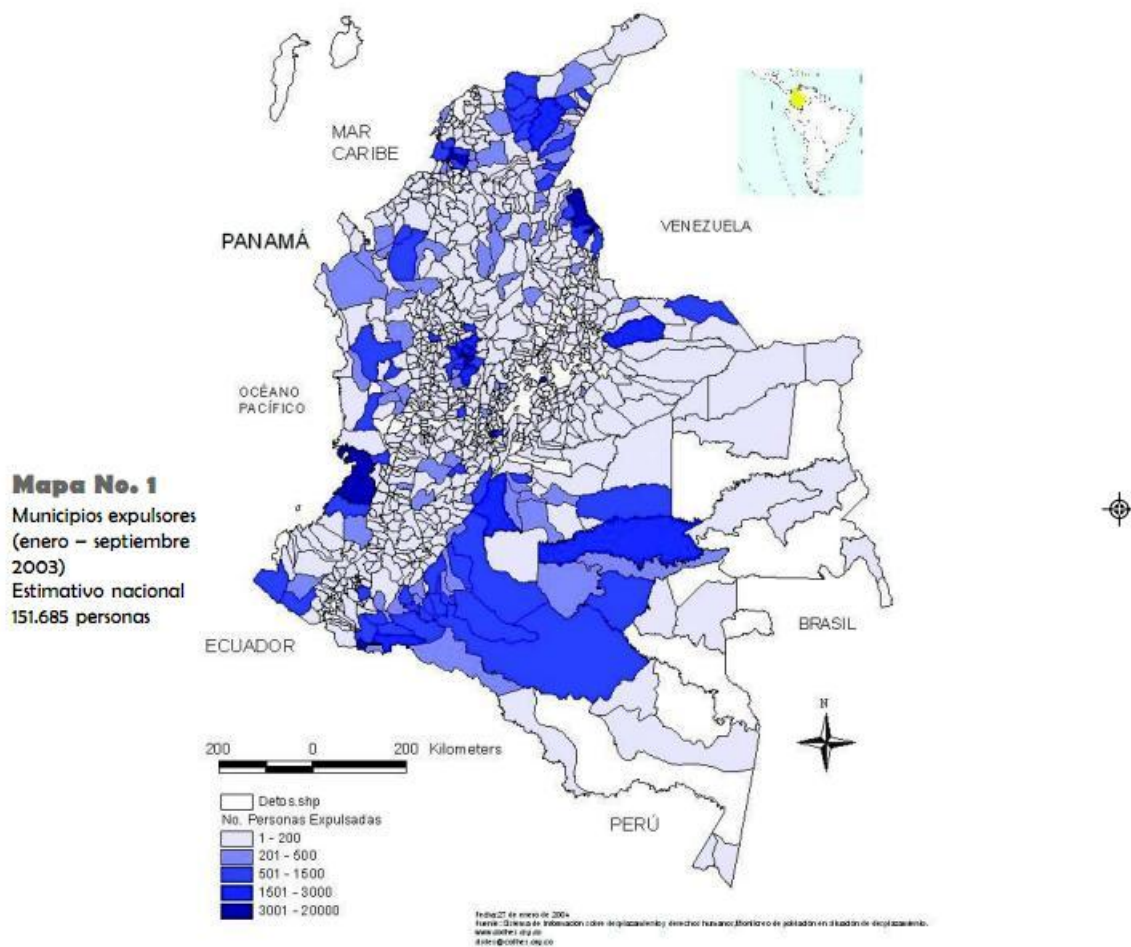
The important question about displacement in Colombia concerns the interests of the promoters of this situation in establishing military and social control of these areas. According to the National Ombudsman's Office (Defensoría del Pueblo, 2004), there are two main reasons: firstly, the comprehension of the political and preponderantly military importance of the population's support to the combatants in terms of information, logistics, transport, escape etc., which are really relevant for the contending groups. Many of the displaced people have abandoned large territorial areas, because of the fight between

guerrilla and paramilitaries, who force them to decide whether to take part or to escape. Secondly, the population's expulsion and the control of their territories allows for the control of natural or geo-strategic resources that are relevant for their financing of the war or for landowners' economic interests.

As previously stated, the origins of the current violence in Colombia are complex. As Ibáñez (2009) states, there are several factors involved, such as drug dealing, the weakness of the judicial system, the presence of guerrilla and paramilitaries in rural areas, the poverty, and the inequity of the social system as well as many years of armed conflict. Together with the factors involved in the Colombian conflict mentioned above, a relevant factor is the illegal usurping of the land as a war strategy to clear the opponents' territories and take control of them, mainly in rural areas, which are disputed by several armed groups to consolidate their hegemony.

Military conflict, forced displacement, and territorial control are closely connected with:

- Areas of agricultural resources with high exploitation potential (Urabá, the Savannas of Córdoba and Sucre, the Sierra Nevada or the Middle Magdalena);
- Areas of illicit cultivations (coca and poppy in East Colombia, in the slope toward the Pacific Ocean of the Cordillera Occidental and the Amazonian forest);
- Areas of natural resources of mineral extraction (gold, petroleum, coal and wood, in Arauca, Cesar, Casanare and Chocó);
- Regions of big investments and operating projects or in construction (reservoirs, pipelines, highways, in Antioquia, Urabá Chocoano, Nariño, Cundinamarca, North of Santander, Arauca);
- Corridors of fluvial or terrestrial communication in the inter-Andino valleys, and between the mountain ranges and the Caribbean and Pacific Seas for weapon and explosives trafficking, coca, poppy, and the transport of troops (Atrato river, Sierra Nevada de Santa Marta, Huila, Tolima, Alto Naya, Sumapaz, Paramillo Knot, Chocó, etc.) (See Graph 2.1.3).



**Figure 2.1.3** Map of main areas of expulsion and forced displacement in Colombia (ACNUR, 2003)

Some regions in Colombia show a close relationship between drug dealing and the displacement of people. Illicit poppy and coke plantations generate additional pressure against small farmers and peasants, due not only to the appropriation of their land for illicit cultivation, but also due to dealers' needs for advantageous transport possibilities. The government's fumigation of illicit plantations is also related to displacement, because of the destruction of the farmers' assets in the adjacent areas, generating 'income shock' and increasing the number of combats. On one hand, drug dealers buy the land as a mechanism for money laundering, creating a process of land speculation that decimates the state's procurement capacity, and the possibilities for peasants to stand up against the drug dealers. On the other hand, traffickers have inherited land, in many cases, through social conflicts

related to purchasing of that land, so that self-defence groups have compromised this or intensified conflict in certain regions (Ibáñez, 2009. 18).

The illegal armed groups use the expulsion of the population as a war strategy to exert more control, as well as to weaken social networks and to intimidate the population. The attacks on the population weaken support for the civil protest groups and reduce resistance to the drug dealers. A study by Lozano and Osorio (see Ibáñez, 2009) estimates that 65% of the displaced people were active members of community organizations, and approximately 11% had participated in union and political organizations in their regions. This shows that the illegal armed groups aim to rule the regions to further their own economic interests by attempting to control the civil population.

Therefore, rural families migrate involuntarily to avoid the forced recruitment of children by armed groups. Eight-year old children have been recruited to fight as soldiers in the illegal armed groups (Salazar, 2001). As an example of this, after a confrontation in 2001, the Colombian army found that about 43% of the guerrillas killed in combat were children, and 41% of the captured guerrillas were younger than 18 years old (Ibáñez, 2009). UNICEF estimates that in Colombia about 14,000 children have been linked to illegal armed groups as combatants.

Considering the territorial aspect, 68% of the population has returned to 20 identified critical micro-regions. The main micro-regions cover the North (Sierra Nevada de Santa Marta and Montes de María); North West (Western region of Antioquia, Urabá); Centre and South West (Chocó); South East (Llanos Orientales and the Amazon); this expansion is evidenced by the number of affected municipalities, which increased from 480 in 2000 to 887 in 2002. Statistics from 2009 show that at least 87% of the national territory is affected by displacement, with the displaced people been concentrated in 122 municipalities (ACNUR, 2003).

The percentage of Afro-Colombian and indigenous people within the displaced population is the highest, which shows the inequality of the Colombian system. These groups not only



migrate because of threats and violent acts by the guerrillas, but they are also uprooted because the social circumstances in the regions where they live offer no development opportunities.

When a family decides to migrate, the prevailing argument is the well-being of all of the family members, and of the children in particular, so they mainly consider places with better living conditions, better access to employment opportunities, state services, and opportunities for higher educational levels. Therefore, the big cities like Bogotá are the destination for the majority for those displaced.

For most displaced families, arriving in the cities in impoverished conditions throws them into a "trap of poverty" from which they often cannot escape for several generations. Improving the educational level of the family becomes a crucial aspect, since in an excluding society social progress does not benefit all social groups. This excluding society tends to reproduce and increase the divisions between socioeconomic levels. When poor population groups maintain high levels of illiteracy, or have not completed primary education, the following generation remains at the same level, thus generating a trap of intergenerational poverty. The same happens with groups of middle and higher incomes, with superior educational levels: they tend to reproduce their status for the generations which follow them (Hernandez & Gutiérrez, 2008; Ibáñez, 2009; Nina et al., 2009).

### **2.3.1 Psychological warfare in Colombia**

Regarding the above mentioned considerations of violence and displacement in Colombia, it is crucial to analyse the symbolic implications of years of war, especially if we bear in mind that music could have an impact on the symbolic self-images built by displaced families. Barrero (2006) suggests that the conflict reaches symbolic levels such that it becomes personalized in the opponents, thus creating a constant search for the guilty amongst the guerrilla groups, paramilitaries, etc. Therefore "the political conflict is the result of an accumulating process of social tensions, highly idealized in a symbolic construct in which beliefs, customs and values of the public and private life from the

incorporation of political ideals, by their very nature hold a closed character and uncompromising against their opponents” (p. 28). In fact, it is by eliminating these dynamics, which have been established over many years, that change can be achieved: it is through the construction of new social spaces from which people can recognize themselves and the others that change can occur.

As long as situations of fear, extreme poverty, social exclusion and marginalization remain personal issues, these situations need to be reconfigured to eliminate such states of oppression and subjugation. In order to solve situations like those facing Colombia face, it is necessary to consider the marginalization and inequity factors that are the elements that create social tension (Barrero, 2006).

Political violence aims to control and dominating individuals’ subjectivity through complex power mechanisms. It presents the strategy used by those in conflict (guerrillas, paramilitaries, drug traffickers and illegal army groups) against civilians; this has resulted not only in displacement, but also in the effects of symbolic violence as a strategy of psychological warfare by the use of the mass media. Psychological warfare’s fundamental aim is to produce a series of psychological states of dependency for those who want certain ideals. But at the same time, psychological warfare has sought to generate feelings of insecurity through visible cruel acts that trigger a massive and overwhelming fear.

Thus, for families and their children, probably the most serious consequences of political violence are the establishment of an absolute distrust of others, and the feeling of anger and powerlessness against the establishment. However, one of the goals of psychological warfare is to hide and divert attention from those aspects that trigger social unrest, through which confused images of reality are constructed. By this, they do nothing but “installing mental manipulation on the subject for the passive acceptance of reality, previously designated and codified by means of symbolic mechanisms with resulting ideological naturalization of exclusive events and speeches and marginalized in any area of social interaction” (Barrero, 2006 p 32).

Psychological warfare is not only present in armed confrontation, but also seeks to produce a psychological impact on entire populations, so that barbaric actions are supported as “fair and necessary”, making the civilian population direct or indirect participants in confrontation. This becomes evident in the games children play: they have incorporated a series of behavioural patterns of force and violence to solve their own conflicts. Political violence has been concretized and naturalized in children because, according to Martin Baró (1992), "war imposed forms of relationship based on fear, hostility, revenge, hatred and despair"( p. 238).Through this process, people have consciously or unconsciously incorporated some behavioural patterns mediated by the use of force to remove and/or obscure singularity.

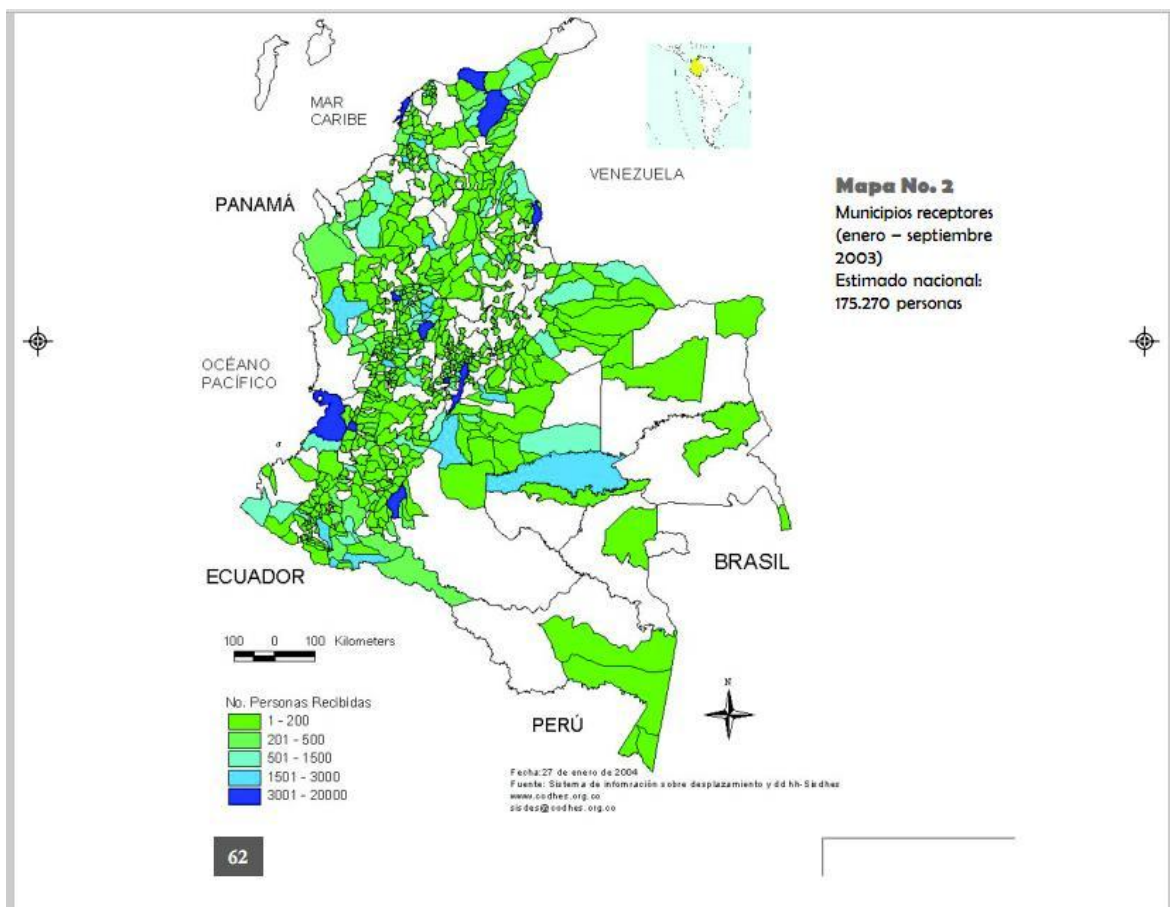
In this context, despair is one of the most dramatic consequences of psychological warfare: because of physical violence and ideological bombardment, individuals and groups fall eventually into resignation and prostration, thus justifying violent actions against others. Psychological warfare therefore acts on the symbolic processes of construction of meaning, the ways in which we express our emotions and ideas; and the significance and rights of the individual. Barrero (2006) citing García Marquez(1967) on his work *One Hundred Years of Solitude*:

Maybe it's time to invent a memory machine similar to that of Jose Arcadio Buendia, when the plague of insomnia attacked Macondo and threats to wipe the memories, the identity of people and his own consciousness to sink into a kind of idiocy without a past. (..) Only that our machine would have to force feed it to dignity, respect, justice and truth, for they have been so many years of death, desolation and forgetting that a single individual is not enough to swing it, but needed from the collective memories to retrieve the meaning of human experience without resorting to any form of exclusion”

### **2.3.2 Situation of displaced families when arriving in the cities**

Bogotá receives the largest number of displaced people in the country. Of this total, 40% settle in the ten main cities (Medellin, Cali, Barranquilla, etc.), and between 15 and 20% of these arrive in Bogotá. According to official figures, in August 2007 the estimated total was around 174,982 people displaced from 15,152 family groups (ACNUR, 2003, Accion Social). In most of the cases, the displacement involves a single individual (76%), who tends to become 'socially invisible', in contrast with families who migrate as a group. In the last few years, however, massive displacements of ethnic minorities have increased significantly (PNUD, 2007).

Most displaced people arrive in small groups, in the poor neighbourhoods of Bogotá; they come mainly from the departments of Tolima, Caquetá, Meta, Antioquia and Chocó. The problems of security faced by these families mean that they fear being identified: this has prevented the formation of neighbourhoods of displaced people. Instead, they settle down under conditions of misery among those who have been already affected by poverty in the city. The displaced families try not to be noticed, mainly because they are afraid of people already in the neighbourhoods to which they arrive. In terms of Bronfenbrenner's theory, the family constitutes the analysis level of the *meso-system*, and this is an important context for this project. Map 2 in Graph 2.1.3.2 shows the arriving areas of displaced families.



**Figure 2.1.3.2** Map of reception areas for displaced people (ACNUR 2003)

The population groups affected by displacement are mainly girls, children, and young women from afro Colombian and indigenous communities; 50% are less than 15 years old, and 47% are women. Although the African descendants and natives constitute just 11% of the total country's population, the latter represent 20% of the displaced (UNHCR, 2007; Social CODHES-pastoral, 1998, 1999, 2006). Generally, displacement occurs individually or one-by-one in the same family (Fundación Nuevo Arco Iris, 2004; ICRC, 2007). A considerable number of displaced people arriving in the city are mixed-race, and 10% are indigenous and Afro-descendants (Accion Social). Beside the humanitarian crisis, the magnitude and the impact on the individual, the family and the social life of the victim's displacement constitute the eradication or rupture of their social and cultural networks, giving rise to the loss of well-being and their means of living, thus making the displaced

populations vulnerable.

The impossibility of generating enough income, together with the arrival in a new and strange city, restricts their access to social and public services. Displaced families live in the marginalized neighbourhoods of large cities with precarious housing conditions and low levels of health services. With their declining purchasing power comes a situation of extreme vulnerability, producing malnutrition, school absenteeism and health degeneration. The following factors can be identified:

- Discrimination, unemployment and lacking support to develop production projects;
- Low revenues, hunger, no access to appropriate housing, debt accumulation and inability to pay even the rent and the public services;
- Environmental risks, characteristic of the excluded areas where displaced people settle, difficulties to access to education and health services, delayed registration in the official displaced identification;
- Stress, anguish, insecurity and domestic violence, particularly for children, adolescents and the elderly;
- Delays in the delivery of humanitarian aid, and difficulties in adapting to and incorporating in urban environments.

(Hernandez et al, 2008).

According to Hernandez et al. (2008), as a consequence of forced migration, the displaced live under precarious conditions with multiple unsatisfied needs. They are even more vulnerable than the other poor populations in the cities, and in comparison with their situation before the forced displacement. The material privations are worsened by the stigmatization and the discrimination that they face as they adapt to a new environment. Besides, there are insufficient support networks for the receiving families. Although some displaced families have been well received and have been helped by the receiving local communities, most communities reject them because of the fear that the displaced people can bring problems, since they are often considered to be participants in the conflict instead of war victims who have been banished by it.

Therefore, the displaced population faces discrimination and severe marginalization, not only in the original municipalities, but also in the places they go to. The loss of property and skills, such as land and the agricultural labouring experience, can escalate the chain of losses, especially in a context of violence. Violence adds elements of threat, like the risk of losing life, death of a (another) member of the family, aggression, and property loss. Living in areas of violence and extremely high crime rates produces high stress levels and anguish; the decisions made by a family under such conditions are therefore impulsive, and made without the necessary information (Ibáñez, 2009). Forced displacement causes a severe decline in well-being, creating a residual population highly dependent on state aid, thus diminishing the resources and restricting the strategies for risk mitigation (Ibáñez & Vélez 2007).

Civil conflict and forced displacement have changed the typical family composition, and have forced women to assume new responsibilities as heads of household and main providers of economic support for the family, either because a family member has been murdered, or has disappeared, or because they remain at home to protect the family property. Consequently, the household dependence on state assistance increases the vulnerability of some families.

Families generally move for reactive reasons; that is to say, violence does not halt and they move as a reaction to it. Once they have been victims, 87.6% of the households report the tendency to move, while half of the households move after having received a direct threat. On the other hand, the homicides and massacres produce the perception that displacement is definitive. The strategy of reactive migration is bound to the need of the families to protect their members and minimize economic losses. Families try, in first instance, to keep together: evidence shows that 90% of displaced families migrate as a whole group (Ibáñez, 2009). In fact, almost 75% leave in the extended family group. Staged migration is infrequent, as households prefer to migrate directly to their destination. Some studies show that in Colombia, 65.6% of these families have chosen as their destination a city or town where they have relatives or friends who can help them (CODHES, 1999. Bello et al. 2000;

Palacio and Sabatier, 2002, Defensoría del Pueblo, 2004; Ibáñez, 2009, Correa de Andreis et al 2009).

The structure of the households of the displaced corresponds with many characteristics of the population groups living in structural poverty. In the first place, the households of the displaced are big and with high rates of aid-dependence. Although in the rural areas a large household can improve the family economic conditions, in terms of providing agricultural labour force, in the urban areas, a big household is often synonymous with poverty. Secondly, the schooling level of the head of household (and his partner) is often low: illiteracy lies around 20%. Thirdly, ethnic minority groups - particularly the indigenous groups and Afro-descendants, seem to be frequent targets of the armed gang members.

This vulnerability profile is aggravated by with the family fragmentation produced by displacement. This fragmentation, when family members decide to leave, is a consequence of several strategies assumed by households to diversify income sources; or due to actions of the armed groups (murders or disappearance); or because of the displacement,. A considerable percentage of family fragmentation seems to occur after displacement, since 90% of the families report having migrated with the complete family group: fragmentation occurs along with migration. Children and heads of household are usually those who separate from the family; 6.4% of the households lose their heads by abandonment, death or disappearance. Displacement changes the relationships between parents, as well as with their children. Parents seem to become less tolerant with their children and with the elderly. The traditional patriarchal pattern of respect and authority that prevailed in the countryside is replaced by one that imposes mistreatment.

It is considerably more difficult for parents to care for their children when they are looking for a job; this explains why many girls abandon school to take care of their siblings. Additionally, due to the changes occurring at adolescence, teenagers can fall into illicit activities or into drug consumption. The bewilderment of displacement, the expectation of knowing the city and trying to become part of it, together with the efforts against the discrimination of other youths, can drive them to the streets with all their risks. Drug



consumption and sale, enrolment in urban armed groups, common delinquency, sexual abuse and exploitation constitute the main dangers for these youths (Hernandez & Gutiérrez, 2008).

Researchers like Ibáñez (2009) have identified the low consumption rates of the displaced population. There are less than 5% of displaced households living above the poverty line, and 75% below it. Extrapolating these rates to the displaced population, this means that the displaced population in the cities will increase in 1'500.000 more people, corresponding to 42% of the total. This poverty level is caused by several factors, including the difficulties of entering into the urban labour markets due to the low schooling levels of the displaced population; the inadequate labour experience for urban employment; the lack of knowledge of the urban labour markets; and the high unemployment rates in the country.

Ibáñez (2009) reports that before displacement, 57% of the head of household's activities were devoted to agriculture, but, once they arrive at their destination, they get involved in the unregulated 'black market' sector, with low remuneration, without social security, and with little labour stability. The low revenues and the precarious labour prospects drive the displaced population to live in marginal neighbourhoods, where the access to public services lies far below those of the urban poorest population. The economic and social situations of the families do not seem to improve after displacement, but rather they worsen, forcing families to adopt costly actions such as interrupting their children's school education, and introducing them into the labour markets.

The impact of displacement on school absence in children younger than 17 years has some clear characteristics: firstly, school attendance of children between 7 and 11 years old increases considerably after displacement (52.1% vs. 81.5%). The broader educational offer and the policies of school inclusion for the displaced population show positive effects when contributing to increase in 50% the school attendance of this age group. On the other hand, the pressure to pay the falls in the revenues of the displaced households forces many pupils between 12 and 17 years to desert school, which often has irreversible consequences for their future. The school attendance of this age group falls from 74.2% to 68.3%, and about

10.3% of this desertion is linked to the labour markets. Instead of improving school attendance and reducing school absence, the time of settlement is an increasing factor (Ibáñez 2009.).

In households that report the loss of their heads as a consequence of displacement, there is lower school attendance for the groups of ages between 7 and 11 years and between 12 and 17 years. The households headed by women after the death or the abandonment of their partners report higher unemployment rates and lower incomes in contrast to the displaced population's average; they are therefore forced to rely on child labour to increase their incomes. The school inclusion policy for displaced children is thus not a sufficient guarantee for their attendance. Three factors seem to be decisive in protecting the school attendance of children: parent's level of education, time of settlement, and social capital. Parents with a higher level of school education, conscious of the future returns of the human capital and the possibility of higher revenues, try to avoid school absence of their children. The period of establishment that reflects the consolidation of the process increases the probability of school attendance: a longer time of establishment means an expansion of the labour incomes and a smaller possibility of unemployment. This also allows displaced people to learn about the opportunities to access government and institutional programs, and to take advantage of the educational offers in these municipalities. Likewise, the social capital represented by the participation of the family in diverse organizations increases the well-being of the displaced households when promoting school attendance (Nina et al, 2008).

According to the Quality of Life Survey in Bogotá 2007(DANE, 2007), 46% of the population (around 902.000 families) live in poverty. These figures represent the population doomed to continue in poverty or to repeat their parents' experience of poverty. These families from Bogotá give their children the inheritance of poverty, of the irreversible lack of opportunities and attention, with the subsequent badly paid jobs and the perpetuation of poverty for generations. This is what many authors refer to as the "trap of poverty" or structural poverty. In fact, the Bogotá Survey 2007 shows that a very low rate (5%) of poor infantile population finishes high school, and that an even lower group

achieves upward social mobility, and leaves the poverty condition.

Studies and projections of the IDB (Inter-American Development Bank) and of other organizations provide evidence that investing in early childhood can eradicate some of the problems of the developing countries from their roots, producing high benefits for the children and their communities, and preventing later social costs. In this context, Amartya Sen (2003) states that:

“Child mortality which still claims an astonishing number of lives has to be seen as impoverishment in itself. Health care, public education and other measures that help to put an end to the cycle of basic impoverishment, should occupy a central place in an integrated focus of development [...]. Investment in education and other features of childhood opportunities can enhance future capabilities in quite different ways. First, it can directly make adult lives richer and less problematic, since a securely preparatory childhood can augment our skill in living a good life (p 78, 79).

From this perspective, the economic development of a country is closely linked to the development of its infants, since a country that does not protect children and families puts its own future at risk.

A study on social mobility and the transmission of poverty carried out by the Misión Social of the Colombian Departamento de Planeación Nacional(DNP) suggests that the family environment and the social, regional and local networks are associated with the trap of poverty. Children from poor families in Colombia suffer under the pressure and influence of the schooling level of their families and of their social environment. The government provision of educational services (public primary and secondary schools) is not fully able to assist this population, and the educational quality offered is not adequate. Regarding this aspect, Esteban Nina et al. (2008) suggests that there is an intergenerational vicious cycle in which the conditions of poverty are transmitted from parents to children, with few possibilities of escaping from this "trap of poverty." The social mobility index in the

Colombian cities confirms the reproduction of poverty in the socio-economically low classes, and discloses how poverty is becoming a structural component of the cycle of social inheritance, which is very difficult to break (Nina et al., 2008).

Colombia will be an open and equal society when the children of diverse socioeconomic origins, especially those from poor families, have the same opportunities and a good educational quality as those who are rich. If children lack the means to develop their capacities, their experience could cause irreversible damage for them. In the same way, the impossibility of exercising their capacities rebounds on their self-esteem, their dignity and their participation in society. It is indeed evident that education constitutes a crucial aspect in the development of children, families and the country as a way out from the trap of poverty. In fact Sen (2003) points out that:

Our ability to live with others, to participate in social activities, and to avoid social disasters, is also deeply influenced by the skills we form as children. We know something about these relationships on the basis of the existing literature, but this is a field in which much social and psychological research still needs to be done.

Concerted action to enhance social capabilities deserves much more attention than it has received in the standard development literature (p 80).

In the urban contexts, displaced families face not only material precariousness, but also the prospect of solitude when confronting the changes that marginalization and displacement impose over them. Besides poverty and the precariousness of daily living, they also face intra-family violence, the loss of their traditional knowledge, and their cultural identity. Much of the time, psychosocial support is offered individually, but the family as a group is left alone in terms of support and intervention to help them cope with the stigma of being displaced and with their desire to integrate into an urban context.

## 2.4 Psychosocial effects of forced displacement in children

In Colombia, children suffer the impact of war in several ways; they grow up in a country blighted with everyday instances of death and outrage. Those who have been displaced by violence are affected in particular ways, since they face multiple and simultaneous situations of rights violations, making them victims of diverse forms of violence - political, social and intra-family - in a context of poverty and institutional negligence. In terms of Bronfenbrenner's theory, children's experiences comprise the *micro-system* level of analysis. For Bello et al (2002), three aspects characterize the experiences of displaced children:

1. Children have been spectators of war, as well as of the main participants. They have witnessed massacres and crimes and have suffered the effects of bombings and of armed incursions. To be witness of such scenes is an intensely painful experience that can undo their world: they cannot understand what is happening, and they lack mechanisms to face the situations because all of these situations exceed the parameters of the thinkable.
2. Children are socialized to survive within the war. The displaced infant population comes from areas in which the armed conflict has generalized violence and barbarism; regrettably, children observe this war; adults here legitimate murders, intra-family violence, drug trafficking, lies, and cruelty.
3. Children have had different abrupt and significant losses. On one hand, they have lost their vital spaces, the places in which they have constructed their particular forms of moving, of using time and, in general, of interacting with the environment: particularly animals and pets that have a special meaning for them. On the other hand, they have lost dear relatives, neighbours and friends in the same way as they have lost their belongings, clothes, documents and toys.

More than half (64.7%) of those displaced by the Colombian armed conflict are children. Sometimes they are orphans and/or are separated from the whole family or part of it at the

time of departure. They have suffered enormous hardships in individual or mass displacement through war zones, and often in inhospitable areas with permanent risk to their lives and to their personal integrity in the temporary places of arrival (Grajales 1999).

As stated before, the escalation of the armed conflict in Colombia has an impact on the development of family and children, as well as on their socialization. Being victims of forced displacement, a great number of children have lost a parent, with all the consequences of the rupture of these bonds and of loss of their physical and emotional security. With the compulsory relocation in a strange place, the family and social networks have to be strong in order to assure children's care and socialization since, due to displacement, children and their families are unprotected because of the disruption of their traditional support networks and the loss of their cultural referents (Amar J. & Madariaga, C 2008).

The most vulnerable group of the displaced population are children, especially girls between 5 and 14 years old, who are also the most affected victims of intra-family violence and sexual abuse. Poverty promotes widespread all kinds of violence which generate damage and deep loss, leading to the involvement of children in the armed conflict - either in rural or urban areas - and worsening the effects of the conflict on children and young people living under these conditions. According to investigations of several governmental and non-governmental organizations (Bello et al, 2000; Bello & Ruiz 2002), there is a higher involvement of children in combat and in displacement both as active participants and as victims.

According to Palacio and Sabatier (2002), a traumatic event for children should be considered in a wide sense, for it depends on the situation: children are vulnerable to two types of traumas, namely those they suffer directly, and those suffered by their families (indirect). The reactions of children facing the traumatic circumstances of war are closely linked to their environments, which include their families, the attitude of the adults around them, and, more specifically, the attitude of their parents. As already mentioned, displaced families face serious difficulties which affect their children's development.

The most harmful direct trauma that children suffer is their recruitment by the armed groups. Children and youths in the illegal groups are statistically invisible, because these groups deny or mask children within the ranks of the combatants. However, the presence of children among different illegal groups active in the Colombian conflict is confirmed. UNICEF and the Colombian Ombudsman's Office have established that several armed groups prefer children and younger as combatants, because:

- They are less prone to desert,
- They do not claim any wage,
- They slither out more easily,
- They obey orders better and faster,
- In the combat actions, they show more courage, agility and vivacity, facing risk and death better than many adults, and
- If they happen to be caught or if they desert, they are protected by the Colombian children's law (Bello, et al 2000 Op cit.).

For these reasons, children have been used as human shields. Many children unavoidably are recruited since the illegal armies force their families to contribute their sons to the war. In fact, siblings recruited by different groups often confront one another on different sides. Many families are displaced for fear, or due to threats of the guerrilla and the paramilitaries of taking away a son or a daughter.

Once these children enter into the lines of the illegal armed groups, they lose the few educational opportunities that had in their original places, and they also lose the daily contact with their families and communities; their socialization is therefore in the hands of the armed groups. Children into this process of socialization internalize symbols, values and particular means, thus adapting to the conflict and cultivating a disposition to participate in it. They become multipliers of a warlike culture which proliferates the distorted image that weapons give them respect, security and that through weapons they can gain respect and identity; this provides the status and the protection that their families and the government have not offered (Bello, M& Ruiz, S 2000). This position is defended by

Grajales (2009): "The most devastating effect of the armed conflict on children living in areas of high confrontation, is the creation of pro-violence imaginary; children easily learn that guns are the "reason", which they turn into violent forces, providing them recognition. (...)even in acts of atrocity in which the enemy's body is mutilated, (...) violence is exerted without limits or control".(p. 23).

Most of the children and youths involved in the armed conflict have a personal history of abuse or loss of a relative. The reason for children entering an illegal armed group on their own free will is grounded in their lack of opportunities, on their poverty or family abuse; belonging to some of the groups in conflict becomes a much better life option than living with their family abuse or poverty. In the armed group they receive food, dress, some money, attention to their health when they require it, and training in the use of weapons in exchange for their services, which they see as advantageous.

Grajales (1999) points out that "mental health also has large breakdowns: the experience of terror, being witnesses of acts of violence, especially heinous persecutions of family members, or direct attacks against children cause psycho-emotional dysfunctions." (p 20). Families, and society at large, must confront these hard conditions experienced by children.

According to Bello et al (2000), the context of displaced children who arrive in cities after having faced multiple situations has several characteristics:

1. The impact assessment of the displacement in the life of the children cannot only be focused on violent events or traumatic episodes. Impact is also associated with a serious deterioration in the quality of life of children and their families, and with the impossibility to satisfy the basic human needs. Therefore, the decay in the quality of life of the parents is associated with the following negative factors:

- a. Overcrowded houses in environmentally inappropriate buildings
- b. Bad nutrition and other health problems
- c. Lack of basic social services as education and health



- d. Lack of appropriate socialization spaces
- e. Frequent changes of house, school and caretakers (especially those who give affection and protection)
- f. Bullying and exclusion.

Although factors ‘a’ and ‘b’ are essential for children’s development, this study will focus only on points ‘c’ through to ‘f’, as they relate to the main subject of the present work.

Children face severe difficulties when entering the school system. Research carried out in Bogotá by CODHES (1999) shows that in 1998, only 32% of the displaced children attended school; 49% did not attend school because of their lack of economic resources; 25% because of the lack of school places; 9% because they were over age in relation to the rules established by the Education Department of the Mayor’s Office (Secretaria de Educación del Distrito); and 17% could not attend for health reasons, missing documents and the fear of bullying.

Those admitted into the school system are still at risk of falling into non-attendance because they do not always reach the required school level average for different reasons: (i) low school quality in the rural areas; (ii) emotional bewilderment because of displacement, and the consequences of being a victim of the armed conflict; and (iii) the precarious economic situation that makes it impossible to buy uniforms and the necessary school materials.

Many of these children were already hindered in attending school in the conflict areas, or could not regularly attend school for fear of armed confrontation, or because of attacks on the school buildings, or due to the direct persecution of their teachers. The social pressure to which they are subjected to forces them to work in circumstances of higher psycho-social risk, in which they are exposed to sexual exploitation, to work in the informal sector, and/or as domestic servants, street sellers, bricklayers, or informal waste recyclers. When they do not get any job, they can even become linked to illicit activities, with all their corresponding adverse consequences.

Concerning children's lack of appropriate spaces for socialization, their receiving neighbourhoods also have a very precarious infrastructure without adequate programmes and spaces for amusement and leisure (Bello,M, 2000). Therefore, they have the options of either staying on the streets or remaining at home: some parents choose to leave (and even lock) their children alone at home, and others just let them face the risks of street life.

Families frequently suffer of recurrent changes of home: when they arrive in the large cities some get drawn into a nomadic search for subsistence opportunities, whilst others continue to escape because they are still being pursued. Adults drag their children from one neighbourhood to another and from one house to another, thus causing the children to lose the friends and teachers with whom they have had already established ties; this instability increases and hinders their process of psychosocial adaptation. Children then do not have what they need for a healthy development, or to feel safe and loved: they lack a structured atmosphere with norms and clear limits, schedules, routines and stable sources of affection.

Displaced children are exposed to bullying and exclusion. In the city they lose their collective references, and their identities; in the past they had constructed a sense of ownership in their relationship to the countryside or the town where they grew up, which allowed them to be identified as "being part of" a community, and to construct the notion of "us". In their new circumstances, children are pointed out as black or indigenous; as those 'ugly speaking'; or those of the 'weird stuff'; the strangers or the new ones. They are the subjects of discrimination and bullying, they are rejected by their skin colour, their appearance or their condition of being displaced.<sup>1</sup>

2. Displacement is related to fragmentation, destruction of families and social networks. As said before, relationships between parents and children change because of family fragmentation, with the consequent loss of the parents' authority.

3. Displacement breaks the social networks and destroys community values, traditional practices, and the transmission of culture. Violence and forced displacement impair

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<sup>1</sup>To know more about this topic it is recommended to watch the Colombian movie THE COLOURS OF THE MOUNTAIN directed by Carlos Arbelaez.

people's collective identities, thus destroying the experiences of social cohesion and eradicating previously existing social solidarity. The effects of displacement are deeper, in that it involves specific social and cultural groups (e.g. indigenous and Afro-descendants), since, when the social, cultural, affective and land property knots are broken, the social, regional and national networks are also damaged.

The personal and social identities of the displaced are disrupted by arriving in new places (generally large cities) with lifestyles different from their own. These losses and ruptures, fragment the displaced and challenge their value systems, leading them to re-construct their symbolic bases and their previous acquired knowledge. Families that move with all their members survive in the cities if they learn how to live in the new place and if they reassemble the identity of their new roles and adapt the socialization processes according to the new demands (Bello & Ruiz, 2002).

In a similar way, displacement induces a reconsideration of children's values. With their rural origin, and having lost most of the things that gave them identity, children have to learn how to survive amid the attractions of the typical consumer society in the big cities (ACNUR 2003), which in fact are almost unreachable for them. The receiving neighbourhoods for most displaced people have the prevalent psycho-social problems of alcoholism, drug abuse, and delinquent gangs, putting at risk rural children and young people in the process of social inclusion and socialization, who look for new sources of social recognition and self-esteem (Bello & Ruiz, 2002).

The loss of the traditional culture has been compared with a real "cultural sorrow" (Richman N,1998). This simultaneous process of cultural mourning and assimilation of new values and customs can constitute an additional source of individual tension and conflict in the relationships inside of and outside of the family. The transformations in the family and social environment produce changes and identity threats in the displaced children. The confrontation of the cultural referents and the transformation of roles and behaviours threaten the subjective reality of children, because their cultural referents are confronted with radical changes, thus resulting in "alternations" (Berger and Luckman,

2008/1966). They are unable to cope with the daily crises that facilitate the changing dynamics of reality, ie. social transformations in the individual's life situation. These radical changes can affect identity as long as it gives rise to incoherence between the individual's subjective reality and objective reality, and can produce insecurity, isolation, melancholy and frustration. Yet from a positive point of view, depending on the family and social networks, it could open the possibility for children to reconstruct their identity.

Bello and Ruiz (2002) propose that the following psychological risk factors can help carers and teachers identify problems in children and establish corresponding support mechanisms for them and their families:

- Tendency to physical aggression or very disobedient behaviour
- Concentration and/or memory difficulties in school
- Restlessness and problems finishing tasks
- Frightened, irritable and depressed mood
- Distrustfulness or difficulties to work with others

As a counterbalance to these risk factors, there are also protection factors, ie. conditions or environments that favour the development of individuals or groups that can help reduce the unhealthy effects of these conditions (Bello & Ruiz, 2002). As external protection factors they nominate, among others: (i) good communication in the family; (ii) the possibility to share feelings and experiences with other people in the same situation; (iii) acceptance and support in school, and opportunities to take part in activities with schoolmates; (iv) social support networks with people they trust; (v) the social and cultural characteristics of the new environment; (vi) access to possibilities of new spaces for socialization such as schools, sports, and entertainment environments. The most important internal factor is resilience. The protection factors entail providing socialization spaces, like games, music and art, in which children can imagine, recreate and lead to agreements and consents to diverse resources to express feelings, and through which they can transform their social realities, and develop and exercise as equals within society.

Barrero (2006) proposes that social psychology aims to understand interactions, the construction of social bonds and relationships, such that: "comprehension is evidenced primarily as an exercise of creative thinking, as the basis out of which the individual projects is being in the world as a human creative power of historical knowledge"( p. 92). Consequently, the question asked by many in Colombia relates to the ways in which individual and community practices can help in recognizing diversity and difference, so that children can recognise the perspectives of themselves and of others. An approach to answering this question lies in the consideration that such recognition is possible when the excluded become visible, and when solidarity and group cohesion are established through the symbolic use of different forms of languages, in order to rescue the joy, creativity, identity, hope and subjectivities, re-built for the reconstruction and redefinition of self and culture.

## **2.5 Cultural traditions and music: An element for a possible way out of the crisis**

Music is everywhere, as Arango (2008) points out. Vivid informal musical performances take place in many family spaces and in the neighbourhood. Family traditions are important for learning musical techniques and repertoires. In Chocó (Colombia), each family has its imprint, its repertoire's specific style of interpretation, and its recognition of one or more instruments. Consequently, the party is a fundamental space for the reconstruction of memory, for the reinvention of the African roots, and for the experience of the body as a fundamental space for identity. Children learn how to play a musical instrument by watching how others do so, and by practising. Therefore, music as a part of our culture and of daily life can be a powerful tool to deal with some of the problems caused by forced displacement.

Hybridization a crucial component of Colombian musical culture and strength against conditions of deprivation Colombians come from three main backgrounds: indigenous, blacks (Africans) and Spanish (Europeans), which have mixed over recent centuries producing hybridization, and a very rich cultural environment. For García Canclini, hybridization is the result of "socio-cultural processes in which discrete structures or

practices that existed separately, combine to create new structures, objects and practices” (Garcia Canclini N, 2003). These hybridization processes have provided the poor communities in Colombia (and in Latin America) with a kind of strength to rely on against conditions of deprivation. We could say that these ancestral mixings have developed in our countries to give us our imprint, our identity and our strength. For many poor people, the wider family is one of the few spaces where they feel welcome and fully human because they feel they are important to others.

As Amar and Madariaga, (2008) state, it is very important for families living in extreme poverty, in both developed and developing countries, to find people in their immediate social environment such as in their children’s schools or their places of work, from whom they can get help to develop their potential and build social support networks.

As several authors point out, the mixture of European colonizers and native Americans, together with the slaves brought from Africa, resulted in a ‘mestizaje’, a foundational process in the societies of the so-called New World. Therefore, the composition throughout the Americas requires the notion of mestizaje, both in the biological sense, as well as in the cultural mix of habits, beliefs and ways of thinking.

Several studies propose that, beside the mixture of cultures, a relevant feature of hybridization is the opportunity that it presents to reflect about what happens when different cultures encounter each other. This could be a useful intervention tool if it is considered that displaced people are “migrants”, even if by force. In Garcia Canclini’s words: “In exile, habits of life, expression or activity in the new environment inevitably occur in contrast to the remembrance of habits in another environment. Thus, both the new environment and the former, are vivid, real and occur together in a counterpoint” (Garcia Canclini N, 2003). This provides a new perspective on what is involved in multiculturalism. As this author confirms:

The increase of intercultural migration shows that there is not only merger, cohesion, osmosis, but also confrontation and dialogue. Furthermore, in our times of

multiculturalism, thought and crossbred practices constitute resources to recognize differences and to work democratically. Hybridization, as a process of intersection and transactions, makes it possible to avoid the segregation in multiculturalism to achieve interculturalism. Hybridization policies can democratically incorporate differences, in this sense, history would not be limited to wars between cultures; in other words, we choose to live in a state of war or a state of hybridization (Garcia Canclini N 2003).

Under this perspective, multiculturalism and hybridization processes have advantages, and provide an opportunity to think about our identity, and to develop other strategies to deal with our problems. As García-Canclini suggests:

“A world in a growing movement of hybridization needs to be conceived not as a set of compact units, in homogeneity, but as radically different intersections, transitions and transactions (...).When considering what is possible or what is not possible to hybridize, we are considering what does unite us and what does separate us in this hyper-communicative life; the artistic approaches are crucial in this task if they can be both explicit, like the spoken language, and veiled, like arts; language and ambiguity [...]” (Garcia Canclini 2003).

In this context, Colombia has a very rich musical environment due to its hybridization processes and its multicultural background. Its people dance, sing and enjoy music in a very natural way; it is part of our daily life. This fact is central to this research project, considering that displaced people come from diverse regions, bringing with them their musical traditions; therefore, their cultural background constitutes a highly relevant tool for them to cope with the tragedy of forced displacement.

In her study of the musical practices in the Colombian pacific coast, Ana María Arango (2008) proposes that: “Further than talking about a musical culture in the pacific coast, we talk about a “musical life” which is permanently transformed and negotiated in

communities of practice <sup>2</sup>” (p162). In my opinion, the same is true for many regions and people in Colombia, from the North Coast to the south of the country (Miñana, 2008). People’s daily lives are linked to several musical and dance practices; for Colombians, it is a powerful means of self-expression.

As Finnegan (2006) points out, we must seriously consider that music, far from being secondary, should be placed in the foreground in some cases. More than a mere illustration of cultural elements, music constitutes a central dimension for understanding a particular group or culture. In his research about Venda music, John Blacking (1974) argues that music is an irreducible primary mode through which individuals act, speak and create human sociability.

The government and the communities, including some affected communities, have developed strategies and programs to deal with the situation of vulnerability and poverty that violence and forced displacement has generated in children and their families. Some of these strategies deal with implementing music programmes; although the prevalent belief is that problems related to displacement can be solved alone through economic assistance, it is as well a matter of educational and social programmes of policies aimed at tackling cultural deprivation. Without concrete educational and culture preserving policies the economic aid would only create economic dependence. There are no leisure activities provided by governmental institutions for these families, their children and young people. Their neighbourhoods therefore, as said before, present high levels of intra-family violence and youth delinquency. New strategies are needed to help the development of children and youths under these conditions, such as those related to music education.

These children have restricted opportunities to interact in a healthy way with their families, with other people and with their school environment and this can inhibit their emotional expression and can expose them to the high risks of becoming involved in crime and violence. Consequently, they do not have the opportunity to express their emotions by the use of other languages than music. With the help of music, they can show their emotions in

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<sup>2</sup> For Ana Maria Arango, the cultural music specific inheritance developed in everyday life in Chocó constitutes itself in these communities of practice.



a different way, making up their own songs, playing an instrument; or taking part in an orchestra or a choir in a process of recognizing themselves as part of a social environment.

In Colombia, the national education curriculum for mainstream education does not include music as a subject: and since music education is not part of the compulsory Colombian curriculum in the public schools, there is a low educational quality in the poor neighbourhoods, where few possibilities of musical activities are offered. Musical events depend on the educational institutes and the teachers' goodwill. Indeed, a study carried out by Goubert, et al. (2009) on the characteristics of musical education in Bogota reveals that most of the youths' and children's musical education is offered by non-formal institutions like private music schools. An example of the lack of government provision in music education is that children learn to play musical instruments mainly in private classes; only 10% of the public schools in Bogotá develop music activities with their children.

However, several organizations have tried to tackle not only the social problems but also the issue of music education by implementing musical programmes for children. Examples of these projects and initiatives are the Red Nacional de Orquestas Batuta, which was created under the model of the Venezuelan net of orchestras "*el sistema*" that encourages children to play an instrument and become members of a youth orchestra; the Programme 'Conciertos Didácticos' of the Philharmonic Orchestra of Bogotá aims at attracting children to attend concerts of classical and Colombian folk music (Rincon, 2005). The programme of the Plan Nacional de Música para la Convivencia (PNMC) of the Ministry of Culture develops projects on traditional music, choirs and bands around the country, as does the Red de Orquestas y Escuelas de Música de Medellín, which is supported by the Mayor's Office. These programmes are welcomed by the community, but their impact on the children's development is still under-researched, although they report interesting experiences in the field, as will be discussed in the next section.

### **2.5.1 The Plan Nacional de Música para la Convivencia (PNMC): ‘The National Music Programme for Living Together’**

The National Music Programme for Living Together (PNMC) (‘convivencia’ is a Spanish word which literally means ‘living together’) is carried out by the Colombian Ministry of Culture. Although it does not belong to mainstream education, it is the main programme that implements musical activities for children and young people. It enhances musical activities in several musical practices, focusing on the “creation and strengthening of municipal non-formal schools of music, on collective musical practices such as: traditional music ensembles, bands, choirs and orchestras for children and young people”(CONPES)<sup>3</sup> throughout the national territory.

The PNMC proposes as its central objective "To expand and strengthen the practice, knowledge and enjoyment of music, by strengthening non-formal schools in the municipalities, under the perspective of building democratic citizenship, promoting coexistence and strengthening the recognition of cultural diversity". According to this, the plan has proposed the consolidation of music schools as educational and cultural projects, constructed collectively, to articulate the different actors and areas of music education in the municipalities, with the involvement of public, private and community actors. These schools are active in non-formal education, although in some municipalities the plan has demonstrated successful alternatives in working with the educational sector and the community for school development.(PNMC, 2011)

In this sense, the schools, in collaboration with municipalities and community managers, develop cultural dynamics for musical practice, formation and expression in different population groups and different regions of the country. In addition, these provide children and youths with music education that guarantees the fundamental right to comprehensive education, articulating different fields of knowledge within a multicultural perspective. This allows schools to participate actively in the construction of cultural identity, by providing new mechanisms to generate individual and collective recognition from collective musical

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<sup>3</sup>CONPES 3409, p.3, Government planning document of the Consejo Nacional de Política Económica y Social.

practice and performance.

The PNMC proposes that children and young people should be introduced to non-formal high-quality programmes, including music education, that are based on clear principles such as: equity, comprehensive training, social development, multiculturalism, and collective musical practice – this provides the foundations of the PNMC’s thinking in several communities and regions, as a basis for cultural and social policy.

The fundamental core principle of the schools is the practice of music as a developmental means of collective and individual skills for social construction on a massive scale, led by a music teacher, with a pedagogical and organizational profile of musical interests and cultural characteristics of each context and capabilities and resources. The collective musical practice is proposed as a strategy of the training school, together with bands, school orchestras, school choirs and traditional music schools. Evidence will be collected to show how many of its teaching and learning processes lead to a clear social construction strategy in collective practice, in which each member contributes to its construction.

The PNMC has implemented its proposal of training and non-formal musical education, integrating different formats: choirs, bands, orchestras and schools of traditional music, which shows its multicultural perspective. In this sense, the musical practice in the plan is based on:

- The importance of praxis; which reflects the principle of learning by doing, evidenced in its instrumental group learning and practice sets.
- Music as end and as means. The PNMC integrates these two concepts, aiming at a full development through education for musical training and education.
- The principle of equity as a centre that mobilizes the PNMC from different dimensions: educational, social, cognitive, depending on the development of the being, projecting also into the development of multicultural awareness to promote the understanding of others and the tolerance to accept differences through the experience of our music.

On this basis, the PNMC proposes that two dimensions form the basis of their joint

proposal for education and culture:

- Social dimension: In which social development is directed through communication processes that occur among students by eliminating all forms of exclusion, by providing musical education to all children and young people through instrumental or choral group practices
- Multicultural dimension: The PNMC promotes the meeting of popular and academic knowledge by presenting a multicultural policy with wide population coverage, giving children and young people a positive steer toward multicultural education in music. This dimension of the PNMC is present in those areas favoured by social actions, and involves music in the interaction processes that occur in the collective musical practices and performances.

Innovation and the PNMC's contributions to musical education are focused on the remarkable development of traditional music in Colombia. The music schools implemented by the PNMC have emerged as an essential alternative to advance music education in the country. Although education in arts is compulsory the Colombian law by Act 115; in the real Colombian formal basic education (grades 1 to 9), in the public schools, arts as a subject has been relegated to being an extracurricular subject in recent years. This has resulted in a marked decrease of the musical education of children and young people, since this subject depends on the willingness of principals and teachers of the schools to include it. Thus, music education in public schools is not really mandatory. Under these conditions the PNMC has developed a non-formal innovative educational proposal, providing key inputs for the development of music education in the following ways:

- Placing music education in comprehensive education as a universal right of children and young people, creating a proposal based on the benefits of the musical practice for the development of children and young people
- Learning centred in the repertoires of collective musical practices (choirs, bands, traditional music ensembles and orchestras)
- Specific musical materials, according to the priorities of traditional music.

Proposing an oral musical practice, integrating theory and technical aspects of instrumental performance, taking account of research, and the educational and socio-cultural context: this practice is carefully organized in thematic projects which consider the musical traditions of different regions.

- Inclusion of traditional natural improvisation, in other words, natural musical expression
- An eminently pragmatic pedagogical approach, focused on specific musical practices and meanings, related to jazz and popular music.
- Relevant materials based on information about the musical potential of teachers and students; integrating popular and academic knowledge to produce effective teaching-learning resource for traditional music.

Additionally, in a structured project with the Centro de Documentación Musical de la Biblioteca Nacional<sup>4</sup>, the PNMCM has developed a map of musical practices in Colombia that characterizes the music as “agile, with dynamic expression, capable of being suitable and appropriate.” This mapping has three main components: traditional music, music festivals, and sound and musical expressions of the indigenous peoples of Colombia. The map shows plentiful indigenous communities and reservations, evidencing the huge diversity of the traditional indigenous musical expressions in Colombia.

The Tradition Music Component in the map<sup>5</sup> shows eleven Colombian traditional musical tracks:

- Music of the Islands
- Music of the Eastern Caribbean
- Music of the Western Caribbean
- Music of the North Pacific
- Music of the South Pacific
- Music of the East Central Andes
- Music of the North-western Andes

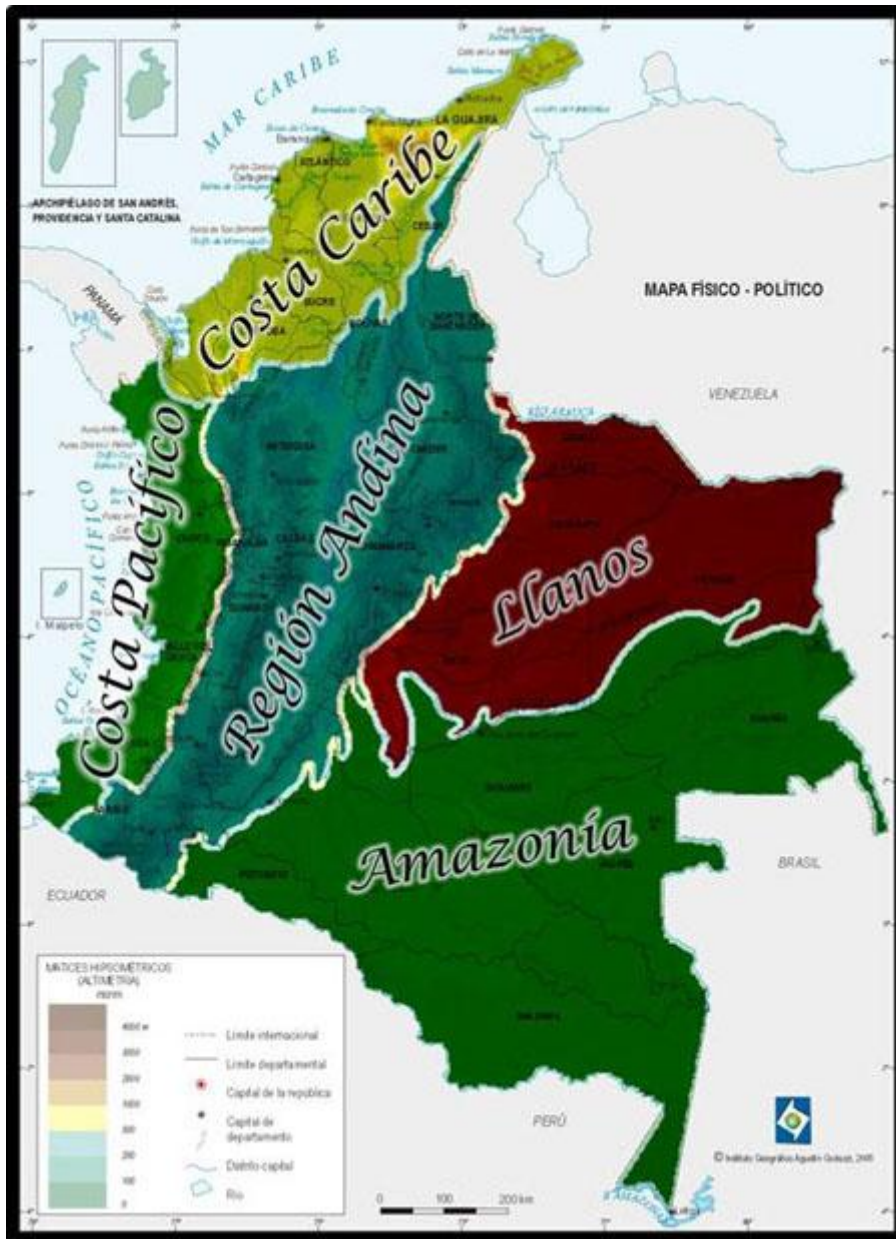
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<sup>4</sup> Musical Documentation Centre of the National Library

<sup>5</sup> The web site to see the map of traditional music and to listen the music is:

[http://www.mincultura.gov.co/recursos\\_user/documentos/migracion/musica/home\\_170409.htm](http://www.mincultura.gov.co/recursos_user/documentos/migracion/musica/home_170409.htm)

- Music of the Llanos (Eastern plains)
- Music of the South Central Andes
- Music of the Southwest Andes
- Music of the Border (Amazonian)



**Figure 2.1.5.1** Map of the main geographical areas in Colombia in relation to musical traditions

The actual map from the website of the Colombian Ministry of Culture shows examples of

all the traditional music in the country and it also shows plentiful indigenous communities and reservations (music that is called music of the borders), evidencing the huge diversity of the traditional musical expressions in Colombia. These music are related to the geographical areas showed in graph 2.1.5.1; in the actual map from the website of the Ministry of Culture these geographical areas are related to musical expression using dot-links in which you can listen several examples of these music.

The definition of such traditions is relevant for the intervention of families and children who arrive in Bogota, coming from different regions and taking with them these diverse musical traditions. It also shows the diversity of the Colombian music, with roots from African music mainly located in the Caribbean and the Pacific coasts (Cumbia, currulao etc.); roots from Spanish music, mainly located in the Andean region (Bambucos, Pasillos, etc.); and the “Llanera” music, mainly located in the eastern plains in the frontier with Venezuela (Joropo, gavan, etc.). It is also worth mentioning that the design of the music programme for this research project was also based on these circuits of traditional music.

### **2.5.2 Batuta**

The national foundation Batuta was created in 1991 by the Office of the First Lady of the Nation, following Venezuelan model of the Sistema Nacional de Orquestas Juveniles e Infantiles (FESNOJIV- “*El Sistema*”). The main goals of Batuta are: the comprehensive music education and training of children and young people of school age, for purposes of social integration and to promote and support youth projects; to contribute to the creation, consolidation and strengthening of children and youth symphony orchestras in Colombia, and children's orchestral practice. Batuta also contributes to the achievement of the objectives established by the PNMC.

Currently, Batuta is present in 105 municipalities and 32 departments. There are 253 sites linked with 280 orchestral teachers in the area of pre-orchestra, 170 trainers in the symphonic area, and 200 administrative support staff. Batuta has four regional offices: North, Centre-West, East and South, and bases its administration on regional corporations

and foundations in a further six departments (CRECE et al., 2008).

Batuta implements the Orchestra School Model in its programs and musical training.

According to the guidelines of PNMC,

"The Orchestra School Model (...) has not only allowed massive access to music education as an essential part of the comprehensive cognitive development as well as of sensory development, thus supplying the identified deficiencies in musical foundations in primary and secondary school education. Its coverage allows the democratic access not only to the values of universal culture, also –through music and orchestral practice– to the dimensions of a project of social transformation in as much as it consolidates the actions that permanently validate attitudes and values that constitute the foundations of democracy for the consolidation of nation-building "(Guidelines, p.14).

The training programs of the National Youth Orchestras of Colombia-Batuta are organized in two areas: Initiation and Training in Musical Symphonic Orchestra. The initiation programs in music are:

- a. Artistic Stimulation Programme: "Batu bebés" (for 2 to 4 years-old children)
- b. Musical Awareness Programme: "Transition" (for 4 years-old to school-age children)
- c. Musical Pre-Orchestral Initiation Programme(for school-age/1st grade children)

The Symphonic Orchestral Training Programmes are:

- a. Basic Training Programme Symphony Orchestra (for school-age children and youths in elementary school grades 1 to 5)
- b. Youth Training Programme Symphony Orchestra (for school children and youths in elementary and secondary school, grades 6 to 11).

One of the most interesting contributions of Batuta is its work with children of poor and



displaced populations. Batuta's action range refers specifically to psychosocial development in relation to: self-esteem, self-care, feeling of happiness, use of leisure, school performance, responsibility, emotional regulation, overcoming of emotional problems and of the effects of forced displacement, aspirations, life values, communication skills, enhancement of social networks, and interaction quality within the family.

The results of a research study conducted by CRECE et al in 2008 (CRECE et al, 2008), on the qualitative evaluation of the impact of Batuta showed that, in relation to self-esteem processes, 32% of the children reported the possibility of recognizing their own abilities and talents, and obtaining recognition from family and friends, as being important to them. On the specific topic of self-efficacy, children and young people showed a good level of confidence in their ability to learn music, thus reporting progress.

Different stake holders consulted agree in affirming that the Batuta's work contributes to overcoming the traumatic effects of forced displacement, and particularly in overcoming anxiety. They underlined the possibility that Batuta, by the practice of music, offers a means of forgetting difficult experiences connected not only to physical violence, but also to the loss of the way of life they were forced to leave. From the perspective of others interviewed, the project plays an important role in giving participants the ability to adapt to new surroundings, thanks to the opportunities for strengthening various aspects of psychosocial development. According to some agency officials, the project can also generate feelings of support among families living in displacement (CRECE et al.,2008).

Grounded in all these issues, the task developed by Batuta is fundamental for this research project; it represents one of the most relevant background events in the development of projects in Colombia that link music and socio-emotional development.

### 2.5.3 The Network of Orchestras and Music Schools of Medellín<sup>6</sup>

The *Red de Orquestas y Escuelas de Música de Medellín* is a music programme run and sponsored by the Mayor's Office of Medellín; it has been remarkably successful in working with children from deprived communities. The Network works with children and young people between the ages of 7 to 14 years, encouraging them to play a musical instrument and join an orchestra or a wind band, in order to make a better use of their free time and to participate in musical, artistic and cultural activities. Each school in the network has a full-time director and about four peripatetic musicians, rotating between several schools, where they train the children to play a musical instrument. By 2005, there were 26 such schools around the city, located within marginalized neighbourhoods. In the twelve years since the establishment of the programme in 1996, around 11,387 students have attended the musical lessons and have joined the various orchestras (Alcaldía de Medellín, 2005).

The programme started as a social intervention strategy to generate and strengthen community cohesion, in order to diminish violence caused by the influence of drug dealers upon children and young people in the city. The theoretical framework of the programme comprises six categories: social inclusion, confidence, and conflict management skills; attitudes towards perseverance, discipline and one's own body. These categories were used in a qualitative research project conducted with the participating children and their relatives (Alcaldia de Medellín, 2005). The researchers reported a number of interesting findings, such as significant changes in the attitudes, perceptions and values of the children themselves. Another finding was concerned with musical language as a way to communicate with others: communication among fellow members of the orchestra and school friends has been enhanced. The researchers noted improvements in the self-confidence of the children and in their conflict resolution skills, and a better use of their free time, which kept them away of criminal and antisocial behaviours.

As a conclusion we could say that the problem of violence in Colombia is extremely complex and so a combined set of strategies is needed in order to cope with it. Musical

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<sup>6</sup> Red de Orquestas y Escuelas de Música de Medellín

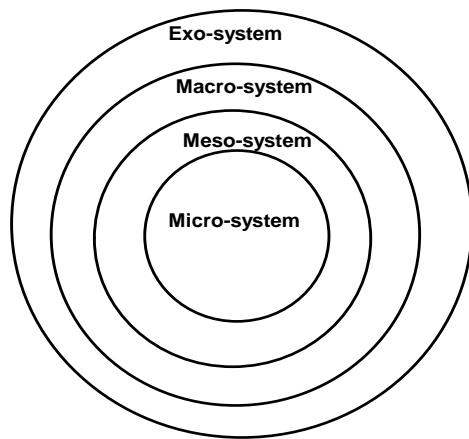
activities should be one strategy to deal with the situation of displaced children. Some organizations in Colombia aim at dealing with the problem of violence by means of musical activities with children. Although these initiatives are very welcome, they are centred in musical practice rather than in reflection about the families and children themselves, and the effects of musical activities on the children development. These programmes appear to be designed in a very broad view of music education they are more general and institutional lacking reflections based upon research about musical development on this context and without large research programmes that help in the construction of knowledge in the area of music psychology and education. Therefore, there is a need to think more deeply and to conduct more research about the scope and the effects of musical activities on children's development in relation to their cultural context.

## **Chapter 3: Children's development, self-identity and well-being**

### **3.1 The development of self- identity**

This chapter reviews the psychological and educational literature which forms the theoretical basis of this research project, covering general approaches to children's development, and theories of self-esteem and well being.

One of the most important theories of general development for this project is that of Bronfenbrenner (1979), which involves an ecological model of children's development. This theory holds that development should be seen as a system which can be conceptualised in an image of concentric circles comprising the micro-system; the meso-system; the exo-system and the macro-system. In this approach, the *micro-system* is the specific environment in which children are directly involved such as the home or the school; the *meso-system* reflects the relationship between the micro-system and the individual; the *exo-system* incorporates influences such as government policy and the media, and the *macro-system* reflects the dominant beliefs of a particular culture. Bronfenbrenner's theory helps us to connect the children's inner musical expressions and their family and school environments from a perspective that not only encompasses children's development, but also for the influence from parents and teachers within it. Also from an ecological perspective, Barrett (2012) proposes that ecological thinking might be viewed as "a striving for connectedness, for the establishment of a relationship of the self to the inter-connecting systems in which we live and work: cognitive, emotional, social, cultural, and physical. Such a concern relates profoundly to notions of place and identity, to who we are, in what settings; to what we do and why" (p. 209).



**Figure 3.1** Bronfenbrenner's model of ecological development

An application of Bronfenbrenner's theory to musical development can be seen in Lamont's (2002) research project on musical identities and the school environment, in which she states that "teachers, and the values they transmit within the classroom and beyond, also play a role in influencing children's attitudes towards music" (p.56), so it is essential to think about the family and teachers' position in relation to children's musical experiences. In order to deal with the questions of this project, the theoretical and methodological approaches of this research are positioned in the micro-system and meso-system environments of Bronfenbrenner's theory because the project seeks to engage in the analysis of the individual, family and school environments.

### **3.1.1 Self- theories, self-esteem and resilience**

Also at the heart of this research project are theories of self-esteem and self-determination. Social psychologists have focused on how the self organizes, interprets and gives meaning to experience, regulates affect, and motivates action by providing incentives, as well as plans and scripts. Amongst such approaches is that of Harter (1999), which provides an account of normative, developmental change and emphasizes the similarities among

individuals at a given stage of development.

The self is both a cognitive and a social construction. Because the self is a cognitive construction, it exhibits two general characteristics of the self –structure, and the levels of differentiation and integration that the individual can bring to bear upon postulates in his/her self-theory (Harter, 1999)). With regards to the integration, cognitive abilities that emerge across the course of development allow the individual to construct higher order generalizations about the self in the form of trait labels. These abilities emerge during middle childhood and permit the individual to construct a concept of his/her worth as a person, and to evaluate his/her global self-esteem. These cognitive acquisitions allow the child to differentiate his/her abilities across domains and to compare his/her performance to that of others.

The self as a social construction refers to how socialization experiences in children's interactions with caregivers, peers, teachers and in the wider socio-cultural context will influence the particular content and valence of one's self-representations. These socialization experiences produce individual differences in the nature of self-representations, including whether evaluations of the self are favourable or unfavourable.

Harter (1999) refers to the self as having four basic needs:

- to maintain a favourable sense of his/her attributes
- to maximize pleasure and minimize pain
- to develop and maintain a coherent picture of the world
- to maintain relatedness with others

This author points out that the self comprises self-representations or self-descriptions that are consciously acknowledged by the individual. There is a difference between self-descriptions and self-evaluations: the latter refer to "how good I am", which research participants express by responding to statements in the form of judgments about whether the self is viewed favourably or unfavourably. As Harter indicates, "self- concept is

primarily reserved for evaluative judgments of attributes within discrete domains such as cognitive competence, social acceptance, and physical appearance” (p. 5): these are all domain-specific evaluations.

The self has been afforded many positive functions, which can be organized into three general categories such as:

- self-processes that perform organizational functions in that they provide expectations, predictive structure and guidelines that allow one to interpret and give meaning to life experience. These processes perform protective functions to maintain favourable impressions of one’s attributes and to maximize pleasure and minimize pain:
- structures that serve to define the self and also to cement social bonds and foster appropriate social behaviour as well as self-regulation:
- motivational functions that energize the individual to pursue selected goals, to provide plans and incentives, and to identify standards that allow one to achieve ideals in the service of self- improvement.

In the same way, Harter (1999) shows that from Piagetian stage principles there are three general influences at each age period, namely how cognitive development affects the structure of the self-concept; how it mediates the impacts of socializing agents upon the self; and how the social context influences these cognitive developmental acquisitions.

The cognitive-developmental structures of the self-system can be positive or negative and can provoke vulnerabilities. Among these structures, the sense of self-efficacy denotes the extent to which one has perceived control over certain outcomes that can be successfully performed (Bandura, 1997). These cognitive attainments permit children to differentiate their abilities across different domains, and also to compare their performance to that of others, although the self-system can be threatened when discrepancies between the ideal and the actual self emerge.

On the other hand, socialization experiences can also result in both positive and negative consequences. As the self is essentially a social construction so the personal self is at the

heart of interpersonal relationships; therefore children begin to perceive the opinions that significant others are perceived to hold toward themselves, and these reflected appraisals define their sense of self as a person. As Harter (1999) points out, “children subjected to severe and chronic abuse create images of the self as despicable...and moreover they provoke powerful self- affects in the form of pride and shame” (p. 13).

As Harter shows, socialization processes are important because, as the approach of *symbolic interactionism* suggests, the imitation of significant others’ behaviours, attitudes and values or standards lead the child to adjust his/her behaviour to garner their approval. In that way one comes to adopt the opinions that significant others are perceived to hold toward the self; these processes occur in multiple social contexts with different people. That procedure is called the ‘accommodation of the self to the habitual self’; in fact the accommodating self represents behaviours that are modified by external influences, which leads the individual to incorporate the new things into the self of habit.

With imitative process there is an implicit internalization sequence through which the developing individual comes to own particular behaviours, initially prompted by others as central to the self; the family provides the initial models to be imitated, i.e. the authorities whose standards and opinions are to be respected. Therefore the child’s cultural background as well as the more proximal family and social milieu will play an important role in dictating what features of events and objects are most salient and are therefore to be encoded. These processes are characterised by Rogoff (1990) as ‘guided participation’, and have their basis in Vygotsky’s theories, which highlight the importance of culture and language in children’s development.

Concerning the several stages of child development, authors such as Harter (1999) refer to early childhood as being a stage in which the child is incapable of integrating the compartmentalized representations of self, and thus self-description accounts appear quite disjointed. This lack of coherence is a general cognitive characteristic that permeates the child’s thinking across different domains. Young children cannot differentiate between their ideal self-concept and their real self-concept; their self-representations are isolated



from one another. Self-representations therefore require a higher order integration of domain specific attributes to create the concept of a child's overall worth as a person, namely a representation of his/her global self-esteem or self-worth (Harter, 1999).

Some of the features of the previous stages persist into the middle childhood stage, in that self-representations are typically very positive or negative; the child still lacks the ability to develop an overall concept of his/her worth as a person. The viewpoints of others begin to function as *self-guides* as the child comes to further identify with what he/she perceives socializing agents expect of the self (Harter, 1999). At this stage there is an advance over the previous period in that children come to appreciate that they can have two emotions of different valence. However, the inability to acknowledge that one can possess both favourable and unfavourable attributes, or that one can experience both positive and negative emotions, represents a cognitive responsibility that will be marked for those whose experiences lead them to infer that they are "all bad".

Older children are much more likely to describe the self in terms of competencies such as *popular, nice, helpful, mean, clever, or stupid*. At this stage self-attributes become interpersonal as relations with others, particularly their peers, become an increasingly salient dimension of the self. However one feature of self-representations is that they not only become more integrated into higher order generalizations, but they also become more differentiated across domains. In this period the ability to form higher order concepts allows the child to construct a more global evaluation of the self as a person (Harter, 1999). Another advance in this stage is the ability to co-ordinate self-representations that were previously considered to be opposites, which leads to a view of an integrated self-system leading to both positive and negative self-evaluations. Self-representations can now therefore cognitively co-exist within a more integrated self-system.

As a result of the above, self-descriptions begin to represent a more balanced presentation of abilities in conjunction with one's limitations, and these perceptions are likely to be more veridical with other's views of the self, such that children at this age become more self-critical. Therefore, on one hand the child develops a representational system in which

positive emotions are integrated with negative emotional representations. On the other hand, the ability to use social comparison information for the purpose of self-evaluation is founded on cognitive-developmental advances, namely the ability to simultaneously compare representations of self and others.

Social processes can also be observed in the older child's appreciation of the attitudes that others hold toward the self, attitudes that come to be internalized in the form of domain-specific self-judgments as well as of global self-worth. Children during this period recognize that if other people approve of them, they will approve of themselves.

From another perspective Carol Dweck (1999) has investigated the motivational processes that influence children's learning in relation to academic performance achievement situations. She suggests that children respond with two different patterns of behaviour when failing in a task. Some of them display adaptive behaviour, having a positive view and approaching difficulties as challenges; while others show maladaptive behaviour, and when confronted with a potential failure they begin to engage in irrelevant task behaviour. From this perspective there are two distinct reactions to failure, called the 'helpless' and the 'mastery-oriented' patterns which show a maladjusted or adjusted response to failure respectively (O'Neill, 2011).

The 'helpless' response is a reaction to failure that carries negative implications for the self and undermines individuals' ability to use their minds effectively. The pattern of helplessness describes those individuals whose view, when failure occurs, is that the situation is out of their control and that they are without options to solve it. People who show these responses rapidly begin to doubt their intelligence in the face of failure, and lose faith in their ability to perform the task and so even their successes are swamped by their failures. They condemn their abilities and fall into a depressed or anxious mood. As Dweck(1999) points out, in the school context, the helpless reaction is habitual for some individuals, so that their responses to challenges will not only limit their achievement of the tasks that others give them, but will also their achievement of their own goals (p. 13).

Conversely, the mastery-oriented reaction refers to the hardy response to failure of some individuals who instead focus on achieving mastery in spite of their present difficulties. People with this sort of response welcome the opportunity to confront and overcome obstacles; they tend to maintain a positive mood and engage in some form of self-instruction or self-monitoring designed to aid their performance. This response allows persistence, but it does not force anyone to persist when a rational analysis suggests doing otherwise (Dweck (1999) p.13).

Helpless children report negative feelings and views of themselves when they meet obstacles, whereas mastery-oriented children maintain positive views of their competence and enjoy challenges. This perspective confers a specific and useful approach for the present research project because it proposes that self-esteem is not an internal quality that is fed by easy success and diminished by failures. “It is a positive way that students experience when they engage in something fully and use their resources fully in the service of what they deeply value. It is not an object we can hand them on a silver plate, but it is something that we can facilitate. [...] It is something that they are in charge of, and we can simply teach them how to live their lives so that they will experience themselves in positive ways” (Dweck 1999,p. 128-129).

Dweck (1999) declares that a ‘mindset’ is a system of assumptions, beliefs and values that once established, informs our goals, decisions, and the ways in which we view ourselves and others in our world. She states that a growth mindset is the hallmark of successful individuals and is a crucial component of achieving positive motivation. From a recent piece of research on the role of motivation in young musicians, O’Neill (2011) gives a clue to understanding that a growth mindset is a crucial component, which is “characterized by a passion for learning, the active seeking of challenges, a valuing effort, and the resilience necessary to persist in the face of obstacles or adversity” (p. 37); she also states that “resilient children who experience failure seem to bounce back foster and display a growth mind set” (p. 39).

Related to self-theories and self-esteem, resilience is a crucial concept which is central for this research project. O'Neill (2011) points out that resilience refers to the capacity or tendency to rebound from adversity; it is associated with optimal optimism, active coping and problem solving, emotional self-regulation, desire to improve one-self, social support, and the ability to turn traumatic helplessness into learned helpfulness. This perspective also explains resilience as an active concept similar to the notion of growth mindset, as different self theories lead to different levels of resilience; a growth mindset can promote resilience and increase learning opportunities.

Moreover, it is possible for parents and teachers to influence children's self-theories which can undermine or promote resilience. Teachers can help students overcome the difficulties they encounter in their lives, and this can help to improve students' resilience and increase their resistance to the influence of negative stereotypes about their abilities. In the same way, parents can send messages that may undermine or foster resilience. Parents who give their children praise for their strategies or effort encourage children to persevere in their learning, promote resilience, and increase children's learning potential (O'Neill, 2011).

### **3.1.2 Self Determination Theory**

Deci and Ryan's (2002) Self-Determination Theory (SDT) embraces an organismic and a dialectical framework for the study of personality growth and development. SDT conceives "humans as active, growth-oriented organism that innately seek challenges in their environments, attempting to actualize their potentialities, capacities and sensibilities" (Deci & Ryan, 2002, p.8). SDT assumes that a person's motivation, behaviour, and experience in a particular situation is a function both of the immediate social context and of the person's inner resources which have developed over the time as a function of previous interactions with social contexts.

In this way SDT focuses on the dialectic between the active growth-oriented human organism and the social context that either supports or undermines people's attempts to master and integrate their own experiences into a coherent sense of the self. The concept of

the basic psychological needs of competence, autonomy and relatedness serves to define those contextual factors that tend to either support or undermine motivation, performance and well-being.

Relatedness is regarded as the need to experience oneself as connected to other people, as belonging. Competence refers to the need to experience oneself as effective in one's interactions with the social and physical environments, and autonomy is seen as the innate desire to act according to our genuine desires and preferences, which reflect our true selves (Skinner & Edge, 2002). From this perspective, people are given opportunities to experience themselves as related and belonging when they interact with social partners who love them; people accumulate experiences of competence when they interact with contexts that respond to them and which are structured, contingent and consistent; and children experience themselves as autonomous when they interact with social partners or institutions who respect and allow them freedom of expression and action, encouraging them to attend, to accept and value their inner states, preferences and desires.

Deci and Ryan see SDT as being encompassed by four mini-theories that were developed to explain a set of motivationally based phenomena which emerged from laboratory to field research and focused on different issues, and these mini-theories are as follows:

**Cognitive Evaluation Theory (CET)** depicts the effects of social contexts in people's intrinsic motivation; it describes contextual elements such as autonomy supportive, controlling and amotivating, and links it with different motivations. This theory suggests that the needs for competence and autonomy are integrally involved in intrinsic motivation and that contextual events, such as the offer of a reward, the provision of positive feedback or the imposition of a deadline are likely to affect intrinsic motivation to the extent that they are experienced as supporting versus thwarting satisfaction of these needs; some authors have also suggested that motivation leads to a host of consequences such as creativity and learning (eg. Vallerand & Ratelle, 2002).

From this perspective intrinsic motivation is seen as originating from satisfactions inherent

to the activity, while extrinsic motivation is dependent on contingent outcomes that are separated from the action by itself; all tangible rewards, such as money, decrease intrinsic motivation. Conversely, positive feedback-such as verbal rewards or praise- enhances intrinsic motivation (Deci & Ryan, 2002).

There are two primary cognitive processes through which contextual factors affect intrinsic motivation: the first one is the change in *perceived locus of causality* which relates to the need for autonomy; and the second one is the change in *perceived competence* that relates to the need for competence. From this point of view, positive feedback is predicted to enhance intrinsic motivation only when people feel a sense of autonomy regarding the activity for which they perceive themselves to be competent.

Besides, contextual events contain a controlling and an informal aspect, and the relative salience of this aspects determines the effects of the context on perceptions of causality and competence, and therefore on intrinsic motivation; as Deci and Ryan (2002) suggest, “control aspects of social environments are those that represent pressure toward specified outcomes, and thus conduce to a shift toward a more external perceived locus of causality” (p. 12).

In brief, CET considers that self-controlling forms of regulation will be associated with diminished intrinsic motivation while more autonomous forms of self-regulation will enhance intrinsic motivation. Intrinsically oriented values are associated with greater self-esteem and well-being, while the reverse is true for extrinsic oriented values. Researchers (Deci & Ryan 2002) have found that when children experience a general sense of satisfaction of their need for relatedness, they are more likely to display intrinsically motivated exploration. They have suggested that relatedness plays a more distal role in the promotion of intrinsic motivation than do competence and autonomy, although there are some interpersonal activities for which satisfaction of the need for relatedness is crucial for keeping intrinsic motivation (Deci & Ryan, 2002).

**Organismic Integration Theory (OIT)** concerns internalization and integration of values and regulation especially with respect to extrinsic motivation. This theory was formulated to explain the development and dynamics of extrinsic motivation, and mainly the degree to which individuals experience autonomy while engaging in extrinsically motivated behaviours, and the process through which people take on the values and traditions of their groups and cultures. OIT is based on the presumption that if external directions are used by significant others to encourage people to do an uninteresting activity, they will tend to internalize the activity's initially external regulation. This theory views internalization in terms of a relative autonomy continuum in which there are several types of regulation that could be expressed on a dimension at one end of which is amotivation; in the middle there is extrinsic motivation, and the other end there is intrinsic motivation: this continuum suggests that "the more fully a regulation is internalized, the more it becomes part of the integrated self and the more it is the basis for self-determined behaviour" (Deci & Ryan 2002, p. 15).

As a consequence, this approach suggests that the need for relatedness is crucial for promoting internalization and, as the authors say, "children who felt securely connected to and cared for by their parents and teachers are the ones who more fully internalized the regulation for positive school-related behavior" (Deci & Ryan 2002, p. 19). It seems that relatedness is more central for promoting internalization than for maintaining intrinsic motivation, because people need to feel competent regarding behaviours valued by significant others.

Furthermore, perceptions of autonomy play a crucial role in the process of internalization, and integration due to internalization can take the form of introjections, ending in controlling regulation or involving a more complete internalization; as a consequence of this as Deci and Ryan (2002) point out that: "support for autonomy is the critical factor for determining whether the internalization that is promoted by supports for relatedness and competence will be only partial (as in introjection) or will much fuller (as in integration)" (p.20). In this sense the sort of internalization that is visible in the characteristics of self-determined behaviour such as persistence, flexibility and vitality evidences that supports for

autonomy are present. Therefore when the social climate gives support for autonomy, this provides the foundation for self-determined behaviour.

**Causality Orientation Theory** was formulated to describe individual differences in people's tendencies to orient toward self-determined behaviour and the social environment in ways that support their own autonomy, control their behaviour and are amotivating. This approach is concerned to index aspects of personality that are integral to the regulation of behaviour and experience; it specifies three orientations that represent self-determination, namely the autonomous, controlled and impersonal causality orientations.

**Basic Needs Theory** was formulated to explain the relation of motivation and goals to health and well-being by describing the associations of value configurations and regulatory styles with psychological health. More specifically, this theory elaborates the concept of basic needs and its relation to life goals and daily behaviours, and so plays an important role in SDT(Deci & Ryan, 2002).

Basic needs theory suggests that there will be a positive relationship between goal attainment and well-being only for those goals that satisfy basic psychological needs; in this sense the general satisfaction of each basic need contributes to general well-being. Therefore satisfaction of the needs for autonomy, competence and relatedness could predict psychological health because “humans are happiest and healthiest when environments and their own inner process permit them to feel effective, choiceful and connected in their ongoing experience” (Sheldon, 2002, p. 72).

From the same perspective, Kernis and Paradise (2002) have investigated the connection between measures of psychological well-being with the level and stability of self-esteem in college students. They found that high self-esteem individuals overall reported greater autonomy, environmental mastery, purpose in life, self-acceptance, positive relations with others and personal growth than did low self-esteem individuals. What is more important, the differences among high self-esteem individuals also emerged as a function of self-



esteem stability. These research results show that there is a link between self-esteem and psychological well-being. These findings are consistent with SDT in that Deci and Ryan (2002) suggest that true self-esteem develops naturally out of the satisfaction of one's needs for self-determination, competence and relatedness.

MacDonald et al. (2012) explore the relationship between music, health, and wellbeing; these authors state that "the relationship between music, health and wellbeing is complex because it has numerous facets and challenges" (p. 3). Their review covers the effects of music in areas including community singing and wellbeing, the effects of music on behaviour, musical engagement, musical identities, the communicative potential of music, the social functions of music, music and emotions, music in everyday life, music and physical work, music and brain, the ambiguity of music; these topics evidence a broad area of research. These authors emphasize the importance of considering music as a universal resource from which emerge implications for health and wellbeing (p. 7).

Furthermore, Kasser(2002) indicates that "non-nurturing families do not provide environments conducive to personal growth, self-expression and feeling free and close to others; children from these families are less likely to pursue activities relevant to the self-growth motivations and instead focus on materialistic and extrinsic motivation, in line with capitalistic societies' suggestion that such pursuits provide a sense of worth and security" (, p. 133). According to this author, materialistic children are more likely to come from disadvantaged socio-economic backgrounds, and people from economically disadvantaged environments are highly likely to value materialistic pursuits for their commands. Living in these environments results in less satisfaction of the self-needs for growth and integration because poverty and dangerous neighbourhoods can lead people to be less secure, less trusting of others and less able to express themselves: people who have relatively high values for extrinsic pursuits should have relatively low well-being.

SDT can also play an important role in explaining how people cope with obstacles, troubles and loss. Ways of coping have two aspects namely a sense of control, and social support; in this sense engagement and coping are critical mechanisms through which motivational

processes influence the quality of self-systems and social relationships, and which shape development over the lifetime. Researchers have shown that self-systems and social supports connected with autonomy are primary determinants of how people deal with stress; that a focus on autonomy reveals several ways of coping; that autonomy plays a critical role in coping interactions; and that constructs of autonomy are useful in characterizing the long-term regulatory capacities and relationship qualities that link coping to development (Skinner & Edge, 2002).

As a final consideration there are two important aspects to bear in mind about this topic for the present research project. Firstly, research suggests that in educational settings, autonomy support means teaching in ways that nurture students' intrinsic motivation and internalization processes: this approach should therefore inform classroom practice. Secondly, autonomy plays a critical role in the ways that coping interactions and constructs of autonomy are useful in characterizing the long term regulatory capacities and relationship qualities that link coping to development. From this point of view, coping marks the site of transactions that influence the development of the self-system processes and the qualities of relationships that are associated with autonomy (Skinner & Edge, 2002).

All the perspectives referred to above provide support for the present project in helping to explain the complexity of the children's socio-emotional development, in contextualising the ways that its results might be interpreted, and in explaining the influence of music on children's socio-emotional and cognitive development in more depth.

### **3.1.3 Music and self esteem**

This section attempts to address the different approaches in which music is related to socio-emotional development, and more specifically to self-esteem; this will involve the consideration of research approaches in music psychology, musical cognition, musical development, and the family and contextual environments as the theoretical basis of this project and its findings. This section therefore provides a bridge between theories of self-

esteem and SDT, and music.

One of the main topics addressed within the social psychology of music concerns the social functions of music. The social psychology of music addresses, amongst other things, the question of what music is for, which has previously only been discussed in areas such as ethnomusicology and music sociology. This wide area of research has several themes, and as Hargreaves et al. (2002, p.5) point out, “the research evidence suggests that the social functions of music are manifested in three principal ways for the individual, namely in the management of interpersonal relationships, mood and self-identity”.

An implication of this is that the current research project should take into consideration three aspects of behaviour, namely the cognitive, the emotional and the social. In other words, the project must consider the personal and interpersonal relationships that individuals develop during musical experiences as well as the subject of self-identity. Hargreaves et al. (2002, p.5) suggest that “one of the primary social functions of music lies in establishing and developing an individual’s sense of identity, and the concept of musical identity enables us to look at the wide-spread and varied interactions between music and the individual”. These affirmations establish that those approaches from the social psychology of music are crucial to addressing the questions of this research project, bringing inspiring thoughts about the theoretical connections required to cope with this research journey.

In addition, Hargreaves et al.(2002) propose that “the relationship between self and society is based on three major classes of determinants: behaviour; internal personal factors (cognitive, affective and biological events) and the external environment” (Hargreaves et al. op cit, p.5). Therefore, one of the key considerations of this project is the relationships between musical experiences, socio-emotional development and the external environment, which includes the individual, the family and the school. These ideas will be briefly explained in the following sections.

Personal and interpersonal musical experiences from a socio-emotional point of view encompass the concept of self-identity. As Hargreaves et al. (2002) state:

“Self-identity is the overall view that we have of ourselves in which different self-concepts are integrated, although the ways in which individuals accomplish this remain a central and unresolved theoretical question. Self-esteem is the evaluative component of the self, and has both cognitive and emotional aspects: how worthy we think and feel we are” (p.7).

These are key concepts in the area of socio-emotional development, which help us to understand the relationships between the individual and collective experiences of music. From the social constructionist perspective, Hargreaves et al. (2002) cite Mead (1930) in pointing out that there is an interplay between self and society, because we are not able to develop a whole understanding of the one without the other; we reach it through interactions with people performing several social roles, in order to understand the self from the perspective of the other's role. This perspective is interesting if we consider that we are individuals recognized as part of a social group; that interplay therefore works not only at the level of the intra-individual experience, but also at the level of inter-personal experience.

In relation to musical interaction, it is also necessary to study theories of self-concept and self-image. Related to this, Hargreaves et al.(2002) suggest that “the self-image includes aspects of personality style, appearance and the social roles that we play [...] Harter (1999) has suggested that these domain-specific self-images typically become integrated into a generalized self-concept at around the age of 8 years” (p.7). Later on, the same authors say:

“the self-image develops by a process of monitoring our own behaviour, and making social comparisons. We constantly compare ourselves with others, so that particular situations and social groups exert a powerful influence on what we do and what we say. We also compare our behaviour with what we expect ourselves to do on the basis of our self-image, which is built from past experience, and what we would like to do” (Harter,1999. p.7).

This assertion gives us not only an idea about the complexity of personal and interpersonal musical experiences, but also a notion of the importance of interpersonal experiences for the developing self-image. As previously mentioned, it also shows how the attitudes of parents and teachers are crucial in what children do, and how they behave.

Some authors have pointed out that music plays a crucial role in the development, negotiation and maintenance of our self-identities (MacDonald et al., 2002). An individual who is involved in musical activities, such as listening, playing and composing, develops several aspects of his or her identity which are linked to the musical behaviours. These processes are deeply connected to people's musical likes and their socialization in interactions with friends, colleagues and relatives. It seems that music is in some way special for adolescents, although musical likes and dislikes remain throughout life.

In a study with young musicians, O'Neill (2011) proposes that:

“school-family-community partnerships offer the potential for collaborative initiatives or relationships whereby all partners involved work together to coordinate and implement programmes aimed at the increased success of all students [...] they can foster protective factors and resiliency that mediate young musicians' problems” (p.42)

From this perspective we can assume that shared musical experiences are important in the school for academic achievement.

Furthermore, from Malloch and Trevarthen's (2009) perspective of *communicative musicality*, Gratier and Apter-Danon (2009) have broadened the concept by adding a new concept named the *sense of belonging*, which they refer to as “a source of personal confidence-well being- and a powerful motivating force generated in mothers' and infants' awareness of sharing a set of culturally derived expressive forms that are both predictable and afford playful variation” ( p. 305). Later they state that “belonging is implicit knowing

that takes into account the cultural tones of every individual's ways of moving and meaning" (Gratier & Apter- Danon, 2009, p. 311). These findings show the importance of musical interactions between mothers and preverbal infants that develop different types of narratives. Based on several research studies, they have found that mother–infant vocal interactions have a structure of timing that stimulates frames of expectation and generates 'improvisation zones'. Finally, these researchers state that "infants who are considered securely attached at 12 months are perhaps those that received a continuous and coherent musical holding" (Gratier & Apter-Danon, 2009, p. 314). This assertion confirms our earlier statements about the relevance of musical interactions and interpersonal experiences for individual self-image and wellbeing.

### **3.2 Theoretical approaches in music psychology and their implications for children's development**

One of the main areas of music psychology relevant to this project is musical development, which tackles questions about the ontogeny of music (Parncutt, 2009); musical development in the early childhood years, and mother-infant interactions (Papousek, M. 1996 ;Dissanayake, 2009; Cross, 2009; Cross& Morley,2009; Mazokopaki & Kugiumutzakis, 2009; Malloch & Trevarthen, 2009); musical development in children with SLD or PMLD (Ockelford, 2007,2008); singing processes in the early years (Welch, 2005; Cross, 2009); musical development in preschool and compulsory schooling years (Hargreaves, 1986; Lamont,2009; Ockelford, 2008); music and language (Imberty, 1996); music perception in early childhood (Fassbender, 1996); musical performance (Sloboda, 2000, 2005;Williamon, 2004) and processes of musical identity in adolescents (North and Hargreaves, 2008), among others. These works provide the foundations for our understanding of questions related to the nature of musical activity and musical development in the present thesis.

### **3.2.1 Musical development and learning**

There are two prominent theories of children's development and learning. Piaget's approach was based on the development of thinking in the individual child; his theory describes development in terms of developmental stages in the individual's logical thinking. The other is Vygotsky's theory, which proposes that we start out as social beings, interacting with others and gradually internalizing the actions that we see and do; from this point of view, the social environment forms the basis of our individual development.

Many researchers have pointed out that Piaget's idea of linear development towards a common goal is not appropriate in the field of arts. It is difficult to support Piaget's stage theory as a basis for the present research because stage theories are essentially individual rather than social. Stage theories represent generalized descriptions of the ways in which individual children's thinking develop; this generally precludes any specification of social circumstances and cultural context, and so an explanation of development based on individual capabilities just give partial information (North & Hargreaves, 2008).

Musical development depends on several factors such as cultural context, motivation, opportunities and the features of musical experiences at particular ages related to general cognitive skills. The development of musical abilities involves two basic processes: musical enculturation, which is generalized and effortless, and musical training, which is specialized, deliberate and consciously directed towards a particular goal (Sloboda, 1985). Musical development can be divided into several activities such as singing, melodic perception, graphic representation of music, and composition (eg. Hargreaves, 1996); other authors focus on skills, understanding and attitudes (MacPherson, 2006).

For the purpose of this project the musical enculturation process is central because children who come from forcibly displaced communities do not have musical training, and so their musical development mainly occurs through the enculturation process. Sloboda (2005) supports this view, pointing out that "exposure through enculturation to certain types of music can be a sufficient condition for the development of musical ability. What remains to be explained is why individuals develop at different rates and to different levels" (p. 266).

This assertion gives us some clues about the explanation of the musical development of children under conditions of social marginalization.

North and Hargreaves (2008) suggest that enculturation processes allude to age-related changes that occur spontaneously in a given culture, without any conscious effort or direction, whereas training gives rise to age-related changes that arise from conscious directed intervention. In other words “*enculturation* results in normative development – changes that happen naturally as children grow up in a given culture; whereas training results in what might be called specialist or expert development” (p. 332). This supports the view that there exists a sequence of musical achievements fulfilled by most children in a particular cultural environment. The differentiation between enculturation and training has important educational implications since it parallels the distinction between specialist and generalist methods of music education. Specialist tuition is carried out in conservatoires and specialized academies, whereas generalist music education is which many children encounter in the regular schooling.

Researchers such as North and Hargreaves (2008) are concerned about the ways in which music education provides various environments for musical learning. They have proposed a theoretical model to summarize the opportunities that children have in music education. This model is organized around three bipolar dimensions: the vertical dimension differentiates between *formal contexts* – institutional contexts that lead to qualifications and careers- and *informal contexts* which are outside of the institutions; and the horizontal dimension discriminates between *statutory provision*– which includes music provision in schools- and *elective provision* – which is optional, referring to voluntary and self selected opportunities by learners. The third dimension is *specialist-generalist*, which shows the ways in which music can become a profession for some pupils.

As a final idea regarding the subject of musical development and learning, Lamont (2009) adopts Bronfenbrenner’s ecological systems theory in an attempt to articulate the individual and socio-cultural contexts. She suggests that musical development can be seen as a constant and ongoing process of mediation between the social and cultural domain –which



embodies the values of a particular culture and leads to particular kinds of activities- and the personal and individual domain within which individuals' representations are formed (Lamont, 1998). Lamont's study is an antecedent of the application of Bronfenbrenner's model to the field of music, and thereby gives theoretical support to the present project.

In contrast to the above, researchers such as Miñana (2009) and Minks (2002), who come from the area of Latin-American and American ethnomusicology; have a critical perspective on the musical enculturation process. Miñana (2009) argues that:

“teaching and learning have not only to deal with the transmission and acquisition of culture or schemas or rules but also with the acquisition of skills by direct perceptual engagement with the various constituent humans and no-humans (Ingold 1994) increasing the participation and reproduction of communities of practitioners. Culture and society are not pre-existent essences and education, socialization and enculturation can no longer be thought as a process by which skills, values and identities of a culture are introjected into the heads (Pelissier, 1991: 90) or tattoos on the bodies of the apprentices. We must not over impose meaning on a world ('nature' or 'physical reality') that pre-exists apart from ourselves; to live in the world we must inhabit it and to do that we must relate to its constituents. The meaning is inherent in these relationships or better, is built on those relationships” (p 229).

With this statement Miñana (2009) proposes a critical view about enculturation, proposing that it cannot be approached as a unidirectional process in which adults' culture is reproduced in children's' learning: instead, he suggests that through inhabiting the world of adults and participating on their activities, children can build their own knowledge, experience and learn by themselves .

This author suggests an interesting concept about musical learning based on his work in Colombia with the *Nasa's* (indigenous community of the south of Colombia) musical practices. He proposes that musical learning is concerned not only with what parents can

teach to the child, but also with the participation of the child in settings where music is performed, whose participation is often facilitated if the child has musicians in the family, among friends, or close neighbours; it is in this experience when the enculturation process occurs. This process is called “*learning among the legs of the elderly*” and he explains it as follows:

“Learning to be a musician has to deal primarily with making music, something that is achieved by actively and creatively ("putting the ear") subject ("among the legs of the elderly," as Don Virgilio Pabon says), participating in festivals and rituals, practicing at home and in the field. But not only learning to be a musician is to learn to be part of a band, but also learning to live in particular contexts participating as a musician in *alumbranzas*, tours, festivals, dances, stages. Children and young people must go step by step opening relatively competitive in this environment if they want to participate in group musical experiences [...]. In other words what we have seen here is not an intentional or functional mechanisms of a "society" or "culture" to reproduce or transmit a specific music, but agents of different ages(children, youth, adults) dealing to participate, to legitimize their participation in a band. For example, in the rural festivities (*alumbranzas*) or visits between the Nasa people, some musicians fall asleep or drunk, and always a child or young musician is attentive to replace the fallen musician and take the opportunity to join the musical experience of the band in the festival.” (Miñana, 2009. p 227).

Minks (2002) furthermore suggest that the study of children's songs should include the discussion of their musical, poetic and kinetic 'expressive practices'. She says that these practices are “fundamentally communicative modalities that socialize children into norms of interaction with other children and with adults. At the same time these practices serve to stretch the boundaries of the social norms through experimentation and transgression, crucial processes of cultural change” (p. 24).

With these authors' perspectives we can develop an understanding of how musical learning can be approached from several settings and in different views: this can help us to

understand the complexity of musical interactions in children's their cultural environment, school settings and family background.

### **3.2.2 Infants' musical development and musicality**

Researchers such as Mechthild and Hanus Papousek (1996) have worked on mother-baby musical interactions and their role in children's development, contributing to the concept of Infant Directed Speech (IDS) or 'motherese', which they describe as *intuitive musicality*. This work inspired Malloch and Trevarthen, who developed the concept of *communicative musicality*, which they describe as "the innate human abilities that make music production and appreciation possible (Blacking 1974). Not only music, but also dance and other human endeavour could be considered one of the temporal arts, such as religious ceremonies or theatre" (Malloch and Trevarthen, 2009, p.4). Parncutt (2009) points out that motherese, play and ritual are social activities whose participants were subject to similar prenatal conditioning processes, so that such behaviours and emotions enable the development of music as a form of social behaviour. From this perspective, communicative musicality makes it possible for humans to share time significantly in many narrative forms and performing arts, from birth to death. The concept of *musicality* is therefore crucial in explaining children's musical development, as we will see in the next section.

M. Papousek (1996) suggests that 'motherese' involves modifications to adult – directed speech, such as segmentation, repetitiveness, syntactic simplicity, slow tempo, and most markedly, simplified patterns of expressive melodic contours. It appears that this infant-directed speech from adults shows universal prosodic features brought about not only by cultural traditions, but also by genetic predispositions (M. Papousek, 1996; Trehub, 2009). It seems that through a kind of intuitive parental didactic, parents increase the salience of those aspects of speech that indicate appropriate segments in the ongoing speech stream, such as clauses, phrases and words, and also those which reflect hierarchical syntactical organization of the language. These researchers say that motherese is an adjustment to, and a reflection of, the perceptual capacities of the newborn infant, and draws upon the infant intra-uterine experience.

From a similar perspective, Malloch and Trevarthen (2009) indicate that musicality is an “expression of our human desire for cultural learning, our innate skill for moving, remembering and planning in sympathy with others that makes our appreciation and production of an endless variety of dramatic narratives possible”(p.4); musicality is therefore developed by people’s interactions with the sound environment. As Hargreaves (1986) points out, there are explicit cultural actions regarding musical sounds in that different cultures organize them into several musical systems. In addition, Bjørkvold refers to musicality as a psychosocial need that derives from innate motives to form sympathetic understanding and cooperation between individuals and generations (Bjørkvold 1999). From these perspectives, musicality is at the core of human musical development in terms of parent-infant bonding and sharing musical experiences.

Regarding musical experiences, Nagy (2004) suggests that “musical experiences are complex ones, consisting of images, emotions, thoughts, physical responses, trance-experiences, etc” (p. 470). This suggestion is supported by Small (1998), who argues that “the fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do” (p. 8). This suggests that musical experiences, musicality, and musical development are multifaceted concepts which are complex to study, and also that these experiences are located inside the individual, between individuals, and within the things that people do.

From the field of music therapy, Pavlicevic and Ansdell (2009) refer to musicality as a core human capacity, a basic response to an engagement with the human world. They state that this is a “phylogenetic, adaptative mechanism based on the biogrammar of the human brain and the body’s repertoire of actions and gestures” (p 362). This view is close to that of the approaches of Cross(2009) and Dissanayake (2009),who see musicality as a human evolutionary adaptation and which will be explained below.

Hallam (2006) gives a different view of musicality as she tries to explain the differences between the concepts of musicality, musical ability and their relation to intelligence. She

points out that musicality has its roots in aural perception, and also explains that there is a tendency from some theoretical approaches to conceptualize and measure musicality as a skill, such as learning to play an instrument, doing a musical performance, or the ability to sing; these abilities are perceived as internal to the individual, and so parallel intelligence measures, rather than representing a human desire for cultural learning and companionship; this issue is also discussed by Trehub (2009); Papousek (1996); and Malloch & Trevarthen (2009). Hallam elucidates that skills can be developed through playful practice and playing in groups, and that social factors such as parental support, teacher personality and peer interactions are very important in achieving high levels of musical performance.

This research shows the importance of music in children's development. Hargreaves's (1996) work in music enculturation demonstrates how the context influences the perception of music and how music enculturation is involved in children's sequence of musical achievements. Practices such as IDS (internal directed speech), intuitive parenting and spontaneous singing are also crucial in the development of children (M. Papousek 1996). Trevarthen (2009) describes the origins of musicality as the psychobiological source of music that originates from the intrinsic motive pulse (IMP), which he sees as motivating movement, and the consciously directed action of the individual, as well as shared social experiences. All of these scholars and researchers help us to explain the complexity of 'musicality' as a core concept in musical development, which is one of the main concepts in this research project.

Authors including Dissanayake (2009) and Cross (2009) have drawn attention to the origins of music as an evolutionary adaptation with a biological source. Dissanayake (2009) proposes that the evolutionary origin and function of music has two phases: a protomusical and a musical stage. The protomusical one is when 'human mothers and infants universally engage in dyadic species-specific interactions that serve to coordinate their behaviour and emotions' (p. 22), and this interaction includes unique facial expressions and movements that Malloch and Trevarthen (2009) have called *musicality*, as mentioned before.

Parncutt (2009) states that the foetus responds actively to changes in its intrauterine

environment; he proposes that hearing may be regarded as the dominant sensory modality in the prenatal phase, but that the use of the term ‘music’ is problematic in respect of foetal development, because neither the foetus nor the infant can discriminate between music and speech. It may therefore be better to use the term *protomusicality*, referring to both music and speech: this is the term used by many of the authors regarding infant musical development.

Interactions between mother and infant are organized into phrases using musical features such as melodic vocal contours, rhythmic and regularized vocalizations, and body movements which are multimodal and temporally organized according to a common pulse. These multimodal interactions with mothers that are repeated, exaggerated and elaborated are the origins of the capacities used by humans in making and responding to music, with the purpose of ensuring the baby’s survival, and the mother’s reproductive success (Cross, 2009). Cross has also pointed out that protomusical behaviours are the foundations of infants’ *primary intersubjectivity*; mother-infant interactions are therefore critical in the evolution of human musical behaviour.

Cross (2009) indicates that one of the features of musical development in humans is its *ambiguity*, since “music promotes group cohesion because it can transmit emotional information to many people at the same time, creating a bonding effect between the group members, producing group cooperation, coordination and cohesion” (p. 63). Therefore, Cross claims, “music as a universal human behaviour is marked by sound, action, interaction, non-efficacy, and a multiplicity of social functions and emotional effects” (p. 67). Furthermore, Cross proposes that music as an interactive social behaviour affords synchronicity among participants, leading the group to what he calls *floating intentionality*, ie. gathering meaning from the contexts in which it happens. Music and activities that provides evidence of musicality can thus be conceived as providing a medium through which social flexibility may be acquired. This contribution is close to John Blacking’s (1974) perspective about music in Venda children, which indicates that music has a special function in group cohesion. Musicality, as the first intersubjective way of sharing experience, is at the centre of the social function of music.

### 3.2.3 Musical development from early childhood to the compulsory schooling years

As outlined above, musical development starts before birth. The human foetus can hear musical and non-musical sounds and may learn to recognize distinctive features of song or music made by instruments from the seventh month of gestation; and researchers have found that foetus can discriminate between sounds at 35 weeks better than at 27 weeks (Parncutt, 2009). According to Trehub's (2006) review, older infants can detect changes in melodic contours, temporal patterning, pitch and timbre. They discriminate different melodic patterns on the basis of relational information at the age of 5 or 6 months. In general, infants detect subtle changes in musical patterns by means of the same global and relational principles of perceptual organization used by adult listeners.

Mazokopaki & Kugiumutzakis (2009) suggest that research on the development of musical ability in infancy can be divided into two categories: according to the actions and awareness of the individual infant, or to the communicative interactions between the parent-infant dyad. Research in the first category is typically carried out in laboratories with babies over 3 months of age, and investigates discriminative and relational aspects of rhythmic and melodic contour as well as gestalt grouping. That in the second category focuses on the search for intentions and motives of musicality between infant and parents within spontaneous and communicative contexts. As said before, such interactions have been identified as *communicative musicality*, which is defined by Trevarthen & Malloch (2009) "as the ability that allows both infant and mother to sustain a co-ordinated relationship in time and to share a jointly constructed narrative of moving" (p. 188). It is believed that some fundamental expressions in the temporal arts arise from this innate capacity, which represents an expression for human companionship and sympathy that is an organizing principle for all forms of human communication (Mazokopaki & Kugiumutzakis, 2009).

Through *communicative musicality*, parents consistently guide the infant towards at least three levels of vocal expertise that gradually emerge during preverbal vocal development in

infants (H. Papousek, 1996). The first level is achieved when the initial fundamental voicing, superimposed on the unmodified momentary rate of breathing, has developed into prolonged, euphonic cooing sounds at around the age of 8 weeks, that is, when the infant has become capable of producing and modulating the earliest melodic vocal sounds.

Regarding rhythmic development, Malloch & Trevarthen (2009) and Mazokopaki & Kugiumutzakis (2009) have shown that the spontaneous emergence of rhythmic expressions in the absence of music can be interpreted as activation of the *intrinsic motive pulse* (IMP) that moves the infant into action, coordinating vocal and body activity in the self, and social experience with others. These researchers indicate that the kinetic system of the arms and hands of babies from the second to the tenth month is more developed than the vocal system. They point out that babies between 5 to 7 months of age enjoy ritual games, and show pleasure in being admired for activities they have learned; but then after 9 months there is a change in awareness of other's people intentions and a willingness to cooperate with them.

Rhythmic behaviour depends on the timing of movements of the body and there is a hierarchy of periods that are coordinated between different parts of the body in the production of rhythms. Mazokopaki & Kugiumutzakis (2009) indicate that in the musical performance of the infant, the rhythmic activities apparently serve to amuse the self, confirming the primary social or communicative role of musicality. They propose that:

“the song is greeted as a Musical Other who invites the infants into an adventure of discovery and creation. In joint companionship with a real and present person the infant is even more motivated to express and develop musicality than in the individual experience of solitary play, although it is clear that a baby has the imagination to create a musical experience for him or herself” (p.202).

This suggests that an important role of musicality is in the construction of the self and the awareness of the other, and emphasises its role in children's social development.



Trehub (2009) suggests that infants have predispositions or inborn preferences for musical features that are common across different world cultures. With increasing exposure to music they gain expertise as listeners: but this expertise comes at the cost of diminished sensitivity to features that are irrelevant to or infrequent in to their own musical culture; sensibility to the implications of key membership or harmony “requires years of culture-specific exposure to music, emerging between five and seven years of age”(p. 232).

Lamont (2009) suggests that young children are unable to label low and high pitches because of their problems in analogical mapping between musical and verbal concepts, since “the terminology to describe the dimensions of pitch height must be learned and takes time to stabilize” (p.236). She summarizes some of main findings about children’s musical development in the school years, which indicate that:

- From 6 to 11 years old children have an increasing sophistication in differentiating between and among diatonic and non-diatonic notes (.
- Training seems to accelerate the patterns of development found with age (Lamont, 1998).
- Preschoolers can detect mistuning in conventional tonal melodies, but often fail to notice transpositions and contour-preserving changes as different, while out of harmony mistunings become detectable around the age of 7.
- There is a progression from contour schemes in songs at 3 years of age to fixed pitch reference points with older children.
- From 6 to 11 years old children without musical training have different ways of understanding pitch in context, organizing melodies figurally; while highly trained 11 and 12 years old can use pitch formally in an abstract manner.
- Melodic improvisations of children between 6 to 7 years only use the first diatonic tones(Lamont 2009, p. 236)
- By 6 or 7 years old, children have developed an implicit understanding of Western tonality almost equivalent to that of adults, and use this in listening judgements and decisions about creating music (Lamont 2009, p. 236).
- Children’s compositions show shifts from conventional metric patterns at age 5- 8

to more speculative use of rhythm and metre at 9-11(Lamont 2009, p. 236).

- Children attempt to organize the music they encounter into meaningful sections and familiar gestures, as in Davidson's 'pot-pourri' songs (Lamont 2009, p. 237).
- Familiar organizing principles such as tonality or repetition are seen to have been internalized and used in order to make sense of unfamiliar music (Lamont 2009, p. 237).
- Children categorize short melodies analytically (i.e. using one musical element) rather than holistically (using combinations of elements (Lamont 2009, p. 237).
- Children improvisations at age 6-7 either focus on surface (melodic/rhythmic figures) or deep (tonal or metrical hierarchy) structures, passing through a sub-stage of beginning coordination between the two, at age 8-9, to a final sub-stage of integration at age 10- 11.
- Creativity in early childhood is characterized by the importance of play whereas middle childhood has wider social and educational influences.

Lamont (2009) makes the criticism that the cultural environment has been particularly weakly theorized in musical development, arguing that "an overarching theory of musical development is still out of reach: such a theory will need to be more flexible than those in current circulation" (p. 240).She states that given the fundamentally social nature of music in society, a more complex formulation of the learning process is required which accounts for the child as an active participant in culture (p. 241).

Lamont (2009) also makes an important contribution to the present work. She draws attention to the usefulness of contextual grounded theories, such as Bronfenbrenner's ecological systems theory, in understanding children's development: the spheres of influence and levels of engagement with music range from the micro-context up to the macro-context (Lamont, op cit).In a similar way, Burnard (2006) adopts a systematic view in understanding influences on children's developing creativity in which she identifies a 'super-culture' of children's musical creativity which incorporates the overlapping spheres of culture, society in and out of school context to specify various micro-cultures to be investigated (Lamont 2009 p 241)Gaunt and Hallam (2009) have also worked with

Bronfenbrenner's ecological model, drawing on the premise that "the interconnections between the different systems within the model are critical to individual development and as important as events taking place within any one system" (p. 280). This assertion shows the usefulness of Bronfenbrenner's theory to understand and explain musical development.

From a more specific perspective regarding musical development in several stages, Ockelford and his team (Ockelford, 2008) have developed the framework of the *Sounds of Intent (SOI)* project which seeks to decode the musical development of children with Severe or Profound Multiple Learning Difficulties (SLD or PMLD). Due to this model having a very complete description of children's musical development, it provides support for the present research work.

Ockelford (2008) propose that there are several dimensions which need to be considered in musical development. The Sounds of Intent frame work proposes three domains in which people engage with music, namely the 'reactive', which integrates 'listening and responding' to sounds; the 'proactive' which comprises 'causing, creating and controlling' sounds; and the 'interactive', in which listening and making sounds occurs in the context of interactions with others. These domains are represented as a set of concentric circles, in which progression is shown metaphorically by moving from the inner ring outwards (see Figure 3.1). Each segment of the circle has a descriptor which aims to summarize a particular level of experience: these are short, but intended to be meaningful to the music specialist and non specialist alike.

These domains have six developmental stages (Ockelford, 2008), with each level comprising a set of core musical cognitive abilities as follows:

- level1: refers to non-awareness of sound (p. 97);
- level2: refers to an emerging awareness of sound as a distinct perceptual entity and to the variety that is possible within the domain of sound;
- level3: refers to a growing awareness of the possibility and significance of the relationships between the basic aspects of sounds (particularly pertaining to pitch and perceived time), of the special relationships that indicate the repetition of these

basic aspects, and of the repetition of relationships (resulting in regularity)-both approximate and exact. Music cognition first appears at this point (p. 98);

- level4: relates to an evolving perception of groups through the acknowledge of repetition or regularity of aspects of sounds (in the form of similarity, proximity and common fate) and the cognition of coherent relationships between them, involving (a) each group as a whole through transformations or (b) aspects of each group (which effectively link both groups as wholes through their own inner cohesion) (p.100);
- level5: refers to a growing recognition of structure at the level of whole pieces of frameworks in the domains of relative pitch and time and of transition probabilities between (p. 102);
- level6: refers to a developing awareness of the 'emotional syntax' of performance (the conventions by which the matrix of pitch and perceived time maybe 'warped'— for example, through 'rubato'— and the dimensions of loudness and timbre nuanced, to convey expression), and the evolving capacity to grasp the structure/content dialectic of music over time and so understand and articulate the narrative metaphor of pieces (p. 103)

Each domain (reactive, proactive and interactive) has four elements which are developed in the six cognitive levels referred above; these are as follows:

The *reactive* dimension comprises the levels of:

1. Encounters sounds
2. Shows an emerging awareness of sounds
3. Responds to simple patterns of sounds brought through repetition or regularity
4. Recognises and respond to distinctive group of musical sounds (motifs)and the ways they relate (e.g. call and response)
5. Attends to whole pieces: recognises prominent structural features (e.g. choruses);responds to general characteristics (e.g. tempo) develops preferences
6. Engages with pieces as abstract 'narratives in sound' in which patterns of notes are repeated or varied over time to create meaning; differentiates between styles and

performances

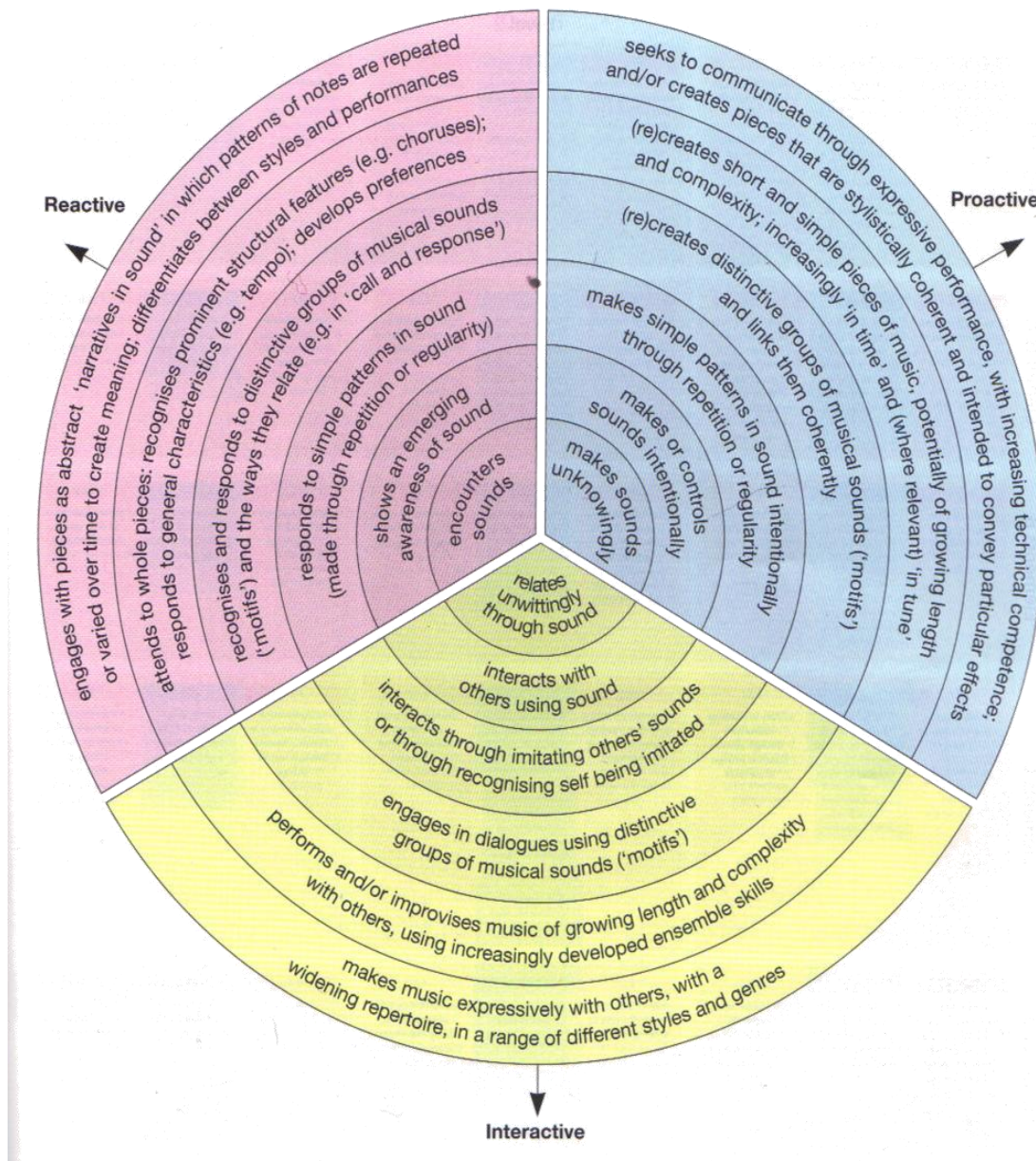
The *proactive* domain includes the following levels:

1. Makes sounds unknowingly
2. Makes or controls sounds intentionally
3. Makes simple patterns in sound intentionally through repetition or regularity
4. Re-creates distinctive groups of musical sounds (motifs) and links them coherently
5. Re-creates short and simple pieces of music, potentially of growing length and complexity; increasingly 'in time' and (where relevant) 'in tune'
6. Seeks to communicate through expressive performance, with increasing technical competence; and or create pieces that are stylistically coherent and intended to convey particular effects

The interactive domain comprises the levels of:

1. Relates unwittingly through sounds
2. Interacts with others using sound
3. Interacts through imitating others' sounds or through recognising self being imitated
4. Engages in dialogues using distinctive groups of musical sounds ('motifs')
5. Performs and/or improvises music of growing length and complexity with others, using increasingly developed ensemble skills
6. Makes music expressively with others, with a widening repertoire, in a range of different styles and genres.

Each segment is defined in terms of four elements which can help practitioners and teachers to find possible locations and subsequent trends of musical development (Ockelford, 2008). These descriptors were defined due to the need to assess more precisely the smallest changes in musical engagement in the classroom and everyday settings (see Figure 3.2). For example level 1 of the proactive domain 'makes sounds unknowingly' is divided into: P.1.A the sounds made by life-processes are enhanced and/or involuntary movements are used to make or control sounds; P.1.B sounds are made or controlled through co-active movements; P.1.C activities to promote sounds production and/or control occur in a range of context; P.1.D some activities to promote sound production and/or control are multisensory in nature. The SOI framework is outlined in Figure 3.2.



**Figure 3.2** Sounds of Intent Framework (Ockelford and Matawa, 2009)

Ockelford (2008) suggest that musical features such as register, tempo and dynamic relate to particular levels of emotional response. These responses have two main sources, namely expressive non-verbal vocalizations, and music-specific qualities of sound; the first source comprises the cues used to express emotions vocally in non-verbal communication and

speech embedded in early mother/baby interactions (Malloch & Trevarthen 2009); and the second refers to the quality of the sound that can elicit emotional states, such as fast tempo which can induce feelings of excitement, or slow tempo that can induce tranquillity.

Following Meyer's (2001) ideas, Ockelford (2008) state that musical events can refer only to themselves, that one sound implies another through a *sense of derivation*. He therefore suggests that:

“One musical event can be felt to stem from another and it is my contention that this occurs through *imitation*. If one fragment or feature of music echoes another, then it owes the nature of its existence to its model. And just as certain perceptual qualities of sound are felt to derive from one another, so too, it is hypothesized, are the emotional response to each. Hence over time a metaphorical (musical) narrative can be built up through abstract patterns of sound. This hypothesis lies at the heart of ‘*zygonic theory*’, which predicts that if music makes sense through a feeling of derivation (which stems from imitation), then repetition in music should be pervasive”. (p. 63)

In this sense *zygonic theory* states that *zygonic relationships*, which are hypothetical constructs, are “conceptual shorthand for a range of logically equivalent cognitive processes that we may reasonably suppose occur during listeners’ engagement with music” (p. 65). The term ‘zygon’ comes from the Greek word for yoke, meaning the union of two similar things. Imitation, from this perspective, is crucial in allowing people to make sense of a piece of music through its imitation of rhythmic, melodic and harmonic patterns, among others: these give a listener the means to recognise and remember it in a sort of narrative. Musicological research using *zygonic theory* has shown that every aspect of music is supersaturated with repetition in a way that goes beyond the motivic and thematic replications (Ockelford, 2008).

Authors including Trehub (2009) have pointed out that infants between five to six months can discriminate melodic patterns through recognition of sameness and difference; and

M.Papousek (1996) has shown that infants at this age can integrate repetition and variety as a *playful creative exploration*. These authors state that groups of sounds may gradually be linked through repetition, forming chains of repetition of short melodic fragments, from which emerge spontaneous children's songs.

At the age of three years old children make 'pot-pourri' songs that borrow features from other songs which are assimilated into the child's own spontaneous song schemes (Hargreaves, 1986). Then at the age of five children develop the capacity to abstract and underlying pulse from the surface rhythm of songs and also acquire a 'tonal stability' with the clear projection of a key centre across all the phrases of a piece (Hargreaves, op cit). The ways in which these emerge are determined by individual abilities, interests, attitudes and interactions with others, as well as by the cultural context in which the musical experience occurs. Zygonic theory can provide a method for the analysis of musical interactions which is valuable for the analysis of not only children's musical improvisations, but also for the development of their musical language.

### **3.2.4 Singing and vocal development**

The conceptual framework for this research project must bear in mind that singing is one of the main musical activities for children: singing is crucial in children's musical development since it is at the core of communicative musicality (Malloch & Trevarthen, 2009). As Welch (2006) points out, "Singing behaviour is subject to developmental processes, while also being sensitive to socio-cultural context (including task)"(p.315).

Consequently, the present research requires a focus on the particular nature of musical experience in the context of marginalization, in environments where there are scarce opportunities for musical learning. There are two issues to consider about music experiences in the Colombian context: one is about the children and the other is about their social condition; this means that it is necessary to consider not only what kind of musical experiences are significant for them, but also what musical experiences they can have, given the lack of musical instruments in the schools and their social environment.



Bearing in mind these circumstances it is crucial to think about singing experiences with children because, as Welch (2005) indicates, “singing can be a form of group identification and social bonding” (p.254).As he later suggests:

“even less skilled singers may sing alone and to themselves, either as an accompaniment to another activity (such as showering, housework, driving, deskwork, gardening) or just for its own sake. This is a further indication of pleasurable intra-personal musical communication, first evidenced in infancy, and of the interrelated nature of singing, emotion and self, when provided with an appropriately nurturing environment” (p.251).

These formulations confirm that singing is one of the key musical experiences which allow people to work with children in a deprived environment. In fact Cohen (2012) points out that “song is serving the purpose for children as it does for adults of expressing what may be difficult to say in words” (p.180).

Singing development starts with the baby crying or interacting with caregivers in the early stages of the infant’s life; as mentioned before, interactions in the parent-baby dyad are established by a kind of conversation known as *baby talk*, or *motherese*, which has an important role as the background for its later development (M. Papousek, 1996;Dissanayake, 2009; Cross, 2009; Mazokopaki & Kugiumutzakis, 2009; Malloch & Trevarthen, 2009). According to Welch (2005 p 315), “context also includes the presence or absence of a pitch base language as the mother tongue in which meaning is explicitly conveyed by the shaping of melodic contour”. This enables us to understand the musicality involved in parent-baby interactions.

Parents consistently guide the infant towards several levels of vocal competence that emerge, step by step, in the stage of preverbal vocal development in infants. As M.Papousek (1996) suggests, “the first level is achieved when the initial fundamental voicing, superimposed on the unmodified momentary rate of breathing, has developed into prolonged, euphonic cooing sounds at around the age of 8 weeks, that is, when the infant

has become capable of producing and modulating the earliest melodic vocal sounds” (p.64). This level has often been interpreted as simple expressions of emotional states; however, research on the field of mother-infant interactions has revealed some important facets of communicative and cognitive development in them.

From the same perspective, Gratier and Apter-Danon (2009) have found that vocal interactions between 4 month-old babies and their mothers evidences the significance of mid-range vocal rhythmic coordination. These authors suggest that “through musical multimodal exchanges with their mothers, infants access the rich and coherent communicative traditions of their communities of belonging, and use them as themes on which to improvise new modes of intersubjective engagement” (p. 314). This assertion is close to Malloch and Trevarthen’s (2009) concept of *communicative musicality*, referred to earlier in this chapter.

Erickson (2009), in his work on interactions between teachers and students, suggests that musicality involves what linguists call speech prosody; that musicality gives emphasis and contrast in the performance of talk which is realized through variations in volume, pitch and quality of timbre. He claims that “as children and teachers interact with each other, the musicality of their talk and listening activity in real time provides a foundation for the successful conjoint performance of interaction and for the social organization of mutual understanding; through pitch and volume cues in speech, children and teachers signal crucial now and next moments of information” (p 460). Bannan and Woodward (2009) affirm that children learn the musical practices of their cultural environment, with the particular dialects and accents unique to a specific subculture, but at the same time they retain an imaginative musicianship of their own. Even older children’s development speech interactions possess an inner musicality which shapes the way they interact with others.

Bannan and Woodward (2009) suggest that children learn to sing through imitation of maternal songs and also in musical interactions. One of their main contributions is to propose that “sounds made intentionally become available and recallable ‘external objects’, and once a particular sound has gained this quality of being recognised, and of being

retrievable, children can be said to be capable of transferable *ownership* and *referentiality*. Just as a physical object- a doll or a security blanket- can represent the comfort and affection of the mother's presence, so can musical sounds fulfil the same function.

Welch (2006) summarizes the findings of some researchers in this field, indicating that later during the pre-school years:

“singing development is characterized by an increasing interaction with the sounds of the maternal culture {...}; two year olds' repetition of brief phrases with identifiable rhythm and melodic contour patterns; 3 year olds' vocal interplay between spontaneous improvisation and selected elements from the dominant song culture, termed 'pot-pourri' songs and outline songs, in which the nature of the figurative shape of the song's melodic contour (its schematic contour) is thought to reflect the current level of the young child's understanding of tonal relationships” (p.254).

This assertion has a good deal in common with the conclusions of Hargreaves (1996) about the enculturation process, in which children increase in the levels of musical interactions within their cultural contexts. There is also another meaningful aspect of singing, that is to say, spontaneous singing that is linked to context and activity while being mediated by age. According to Welch (2006):

“this diversity includes 'free-flow vocalizing'(a wordless vocal creation often associated with solitary play, with no defined overall musical shape), 'chanting'(often short repeated phrases) 'reworking of known songs' (the utilization of enculturated song fragments), 'movement vocalizing'(either of self or objects), 'singing for animation' (associated with dramatic play) and the imitation of actual sounds defined as comic strip type noises, usually associated with object play) as children grow older (3-4 years) and more sociable, more speaking than singing may be evidenced” (p 317).

With regard to individual and collective singing activities and processes, authors such as

Papousek (1996) suggest that there are different components in singing development, and also that individual singing behaviour is likely to reflect the interaction between the child's current singing competency; the nature of the singing task; the competence of other singers in the group, and his or her current ability to make sense of the available feedback. It seems that this internal psychological feedback monitoring system is essentially outside conscious awareness, and is used for moment-by-moment self-monitoring of the singer's behaviour.

Another aspect of singing development is vocal play, which is attributed to infant monologues (Papousek, M. & Papousek, H., 1981). It seems that children play with their voices in the first year even when their parents are not present which shows a starting point for vocal activities which are always available to them. This finding is interesting because of the creative processes within vocal play. Indeed, later on, vocal play turns into musical games, improvisation and creation. It is also a tool to facilitate the internalization of the musical language, and provides the foundations for further musical learning. As M. Papousek, (1996)points out, "Vocal play reaches a first peak towards the end of the first half year, but keeps accompanying subsequent stages of vocal development and early lexical acquisition, and eventually continues into spontaneous singing and into learning of conventional songs" ( p.105). Research has confirmed that parents play a crucial role in singing development since they encourage children to join in singing by slowing down the tempo, pausing, making glissandi, imitating, or playful duetting (Papousek, H., 1996;Papousek, M., 1996; Malloch & Trevarthen, 2009; Mazokopaki & Kugiumutzakis,2009; Eckerdal & Merker, 2009;Gratier & Apter-Danon, 2009).

Marsh and Young (2006) identify two types of singing games: "a communicative, chant like, repetitive singing of short verbal and musical ideas and a more introverted, solitary, free flowing, diffuse kind of singing, often on open syllable sounds" (p.295). A theory proposed by Sundin (1998), arises from a study carried out with children in USA and Russia (Bjørkvold, 1992) which reveals that children's repetitive 'chanting', reiterating short phrases, is most often produced in group activity. Vocal play is among the most important types of musical play because it shows "how children actively create their own opportunities for playful musical activity from what is available and show a need to repeat

favourite experiences in order to deepen and develop them” (Marsh & Young 2006,p. 294).

What is more, the ability to invent songs in the school years is a diverse and multi-faceted ability. Children have to develop several strategies, including the use of narrative, and the awareness of musical structure. Welch (2005) suggests that:

“With regard to children’s ability to invent songs...research findings indicate that 5-7 year olds have a range of song making strategies, these include narrative songs, as well as songs that have more conventional features, such as an opening idea and a clear sense of closure, four phrase structures, repetition, phrases that both borrow from the immediate musical culture and also may be transformed in some way. Overall children in the first years of schooling demonstrate a clear sense of musical form and of emotional expression in their invented songs” (p.254).

To summarise this section, singing development is determined by several factors including musical enculturation processes; parents’ use of ‘motherese’, which opens the door to music in the early years as a sort of intuitive parental guide, and socialisation experiences which lead the children to develop their vocal expertise. Vocal expertise is displayed to varying degrees according to the tasks presented, such that:

“Singing competence is likely to vary at an individual level with musical task, such as in the sung reproduction of melodic contour, pitch intervals and song text. Any assessment of singing abilities in the young children therefore should provide a mixture of tasks (such as pitch glides and pitch patterns as well as song melodies) as a basis for diagnosis and curriculum planning” (Welch, 2005., p.254)

Nevertheless as Clift (2012) points out, although there are several quantitative and qualitative projects that have investigated the effects of singing on physiological, physical and mental health, there is still a need to develop more rigorous studies of these effects on more wide-ranging and heterogeneous populations.

### **3.2.5 Music cognition: creativity and musical improvisation in children**

This section attempts to present some of the main theoretical approaches to creativity and music cognition, and especially the processes involved in composition and improvisation, which represent the cognitive dimension of this project. Several approaches to creativity have been developed in the second half of the twentieth century by authors such as Guilford (1979), Gardner (1983) and Csikszentmihalyi (1988). These theories of creativity are described in the following sections to the extent that they relate to the questions of this project.

The field of music cognition has been developed by authors such as Sloboda (1985), Deutsch (1999), Dowling (1996), Krumhansl (1990), and Lerdahl and Jackendoff (1983), amongst others. These authors have proposed that performance, composition and musical listening are the central processes in music cognition. Furthermore, researchers in musical cognition have collaborated with researchers in neurology of music to develop projects about the musical brain, musical memory, and functions of the auditory cortex (Peretz & Zatorre, 2003; Sacks, 2007).

The word creativity in its wider sense refers mainly to the process of doing something new. The creative process involves several aspects of behaviour, including emotional experiences, personality features such as independence, self confidence, ambition, and unconventionality (Gardner, 1993). Conversely, for authors including Baer (Hickey and Lipscomb, 2006) “creativity is referred to as anything that somebody does in an original way which suits the goal proposed by its creator” (p. 99); these two approaches refer to creativity as a process whose final aim is the production of an innovative product from the creator’s perspective. So too Csikszentmihalyi (1988) places emphasis on the creative process, proposing a model of three fundamental nodes which are the talent of the individual, the knowledge domain or discipline, and the field, which consists of experts and institutions. All of these perspectives on creativity have made theoretical advances during the last half century, establishing the importance of the process, the products, the place, and

the person in the creative process.

Musical creativity, as one of the branches of musical cognition, is a multidimensional and multilevel process that comprises two types of practices: improvisation and composition. Both of these practices are related to the construction of musical meaning. Improvisation refers to immediate actions in time, while composition requires a longer process of musical reflection, refinement, and decision-making. Baroni (1978) explains how the creative use of musical structures and improvisational activities can help children to communicate the contents of their fantasy world in order to show their own ways of listening to reality.

Musical creativity is a vital aspect of musical experience, since it constitutes the basis of musical composition and improvisation, explaining how children acquire their own musical languages; what is salient in the process of musical creativity is the construction of an individual musical sense, and the construction of meaning which connects it to a specific cultural environment. However, recent research in music psychology on creativity has not borne in mind children's points of view about how they make sense of things through musical creation. As Custodero (2012) indicates,

“Considering the intimate, embodied nature of musical knowing, the provocative genesis of creative action is reviewed and linked to characteristics of flow experience and learning. [...] musical responses take the form of created or recreated action in which the individual is agent. This self-initiated and directed character of response to the call to create advantages collective learning venues, as groups members recognize and resource the actions of others” ( p. 370).

This author also suggests that through experiencing the emotional correspondences between music and self, the distance between the sound and its interpreter is reduced. She proposes several factors in the musical flow experience as a manifestation of learning, namely anticipation, which reflects the understanding of 'what comes next'; expansion, in which children transform the materials provided by the teacher; and extension, which is observed as a continuation of children's engagement in the activity, and which occurs mainly outside

the specific instructional context.

Recent studies have shown that musical creation in children has a purpose, and is intentional in that it constitutes children's reflections their worlds. Children's musical experiences show a wide comprehension of what music is about, creating music in particular modes and in their own ways (Tafuri, 2006). From a person-centred perspective, the development of creative potential requires a confluence of factors such as intellectual abilities, knowledge, thinking styles, personality, motivation, and context, among others (Tafuri, 2006.). In other words, from Tafuri's perspective, an appropriate definition of creativity in children (and also for this project) is that a product is creative when it is new for the children as its author, but not necessarily for the society in which he or she belongs. When this associative process occurs (a combination or transformation of those concrete materials -sounds, words or images) for the first time, the concepts are intentionally produced by the children. This point of view shows the importance of musical creativity for children, which might be compared to the process of language acquisition, in that inventing a new word is a novel occurrence which has a clear intention.

From the same perspective, Hargreaves (2012) has pointed out that imagination is at the core of musical creativity which is linked to the cognitive process in musical improvisation as a creative reconstruction expression as suggested by Ockelford (2007). A very important aspect of this analysis relies upon the idea that there is a music processing module which links memory and creativity (Ockelford, 2012). Hargreaves (2012) also indicates the connection between Deci and Ryan's (2002) self-determination theory of well-being (especially the basic needs theory of relatedness, competence and autonomy), with children's musical development in the way that the satisfaction of these needs enhance well-being.

Researchers in musical composition, including Webster (2002), have pointed out that musical creativity involves active mental engagement, which is based on 'thinking in sound', with the purpose of engendering a product which is new for its creator. This process is referred to by Webster as creative thinking. Although this is an interesting



definition, it places the focus upon the creative process of an adult rather than that of a child; and it is essential to indicate that the latter is most relevant for this project.

MacDonald and Miell (2000, p.13) suggest that “composition in the classroom occurs inside communities in which composition as a musical practice is mediated by actions of children in a compositional process and the way that these processes are related with contextual elements”. Their study showed that musical creativity is strongly affected by interactional processes between children, and the ways that collective musical activities support the creative process; from this perspective musical creativity could be interlinked with collective practices and social process.

Another important aspect of musical creativity has to do with children`s musical play. From the perspective of Marsh and Young (2007), in children`s musical play “there are creative processes of transformation that may be quite consciously enacted” (p. 290); these researchers define musical play “as the activities that children initiate of their own accord and in which they may choose to participate with others voluntarily” (p. 289). They refer to the creative processes in children`s singing games as ‘composition in performance’ because there is no dichotomy between process and product, such that the repertoire is constantly evolving. Musical play has several characteristics: it is multimodal (visual, kinaesthetic and aural) it is enacted; it is unpremeditated; it has an improvisational character; it is spontaneous, and it is oral. One of the main features of musical play is that it emerges in social interactions among children, such that music becomes a means for playing with others; as Marsh and Young (op cit) state “such activities promote collaboration and cohesiveness within friendship groups” (p 291). Some types of musical play are vocal play (that was referred earlier), spontaneous play with instruments and movement play.

From a similar perspective, Shehan Campbell (1998) suggested that children use music to maintain emotional and social equilibrium; to entertain themselves to relieve the boredom of their surroundings; to create and enjoy its sonic forms; and to assist in the formation of identity, either alone or in the company of others. It is important to say that musical play is central to children`s musical activities; this was shown in Blacking`s (1979) work with

Venda children`s song, in which he refers the importance of understanding children`s music within the framework of the culture from which it emanates.

Musical improvisation is an important component of musical creativity. As referred to before, Gratier and Apter-Danon (2009) point out that the temporal organization of mother-infant interactions stimulates frames of expectation and generates ‘improvisation zones’; as these authors show, these interactions “provide meaningful content for their musical lived-through narrative [...] by making joint narratives of action and emotion, mother and infant come to share history and to invoke community” (p. 311): they also suggest that “the sense of connectedness and mutuality is in and of itself meaningful. Meaning and meaningfulness are highly related, since they are both engendered by actual or implicit intersubjective experience”. From this perspective the origins of musical improvisation are to be found in mother-baby interactions, which through intersubjective experiences give infants a sense of belonging and of being part of a community.

Musical improvisation is a creative process in real time that does not provide an opportunity for revision, as it entails an immediate musical response with the elements available at hand. Research on musical improvisation is significant because it gives us direct information not only about the creative process, but also about musical meaning and how musical abilities are acquired. In other words, musical improvisation and composition disclose the complexity of the internal world of the children and their acquisition of musical language.

Musical improvisation is commonly associated with instrumental activities, especially in jazz, although research on spontaneous singing in children provides interesting information about musical creativity and the assimilation of musical structures. Sundin (1998) observed musical behaviour in children in the preschool, and the influence of the family context led him to develop a definition of musical creativity as the expression of a creative attitude which is influenced by the school environment, social class and gender. It is important to say that musical improvisation is mainly situated in oral musical knowledge, fulfilling an important role in encouraging people to take risks in making music, sharing it with friends

and enjoying it. This aspect is essential if we bear in mind that it is through musical play and improvisational games that children internalize musical language and musical structures from their cultural context. Musical improvisation is also used in areas such as music therapy, often as the primary means of facilitating interactions between therapists and their clients. Music therapists use free improvisation as a therapeutic resource; through clinical improvisation, the therapist can help the client to make changes and to develop a different kind of behaviour.

Cohen (2012) points out that children's musical improvisation provides rich communicative experiences in which they blend the pragmatic rules of music and speech. She states that in children's speech "every sentence communicates new information and words are not repeated for their own sake. In music repetition of note and phrase is common" (Cohen 2012, p178). This author cites Barrett (2006), who proposes that musical improvisation for children does not necessarily aim to create musical forms that imitate adult models, but rather offers the opportunity to explore different ways of expressing the same thoughts and feelings. From these perspectives we can infer that children's musical improvisations in speech and music are linked, but both have rule systems which children have to deal with.

MacDonald et al. (2012) have recently pointed out that musical improvisation has beneficial effects upon health and well-being, education and social cohesion. They state that:

"musical improvisational forms are creative activities that can be undertaken by anyone, regardless of musical experience or technical proficiency. This facet of improvisation affords an egalitarian view of musical expression and communication, based upon exchange and negotiation of novel ideas and not necessarily upon the acquisition of advanced technical skills, and is another feature that gives improvisation particular utility across performance, education and therapeutic contexts" (p. 247).

From the field of music therapy, Wigram (2012) proposes that "an important caveat in musical improvisation with people with serious mental, physical or emotional problems is

the need for some form or structure, and the therapist's ability to utilize improvisation is most effective and creative when a simple idea is repeated, varied, extended and creatively expanded" (p. 435). This author refers to the skills needed for enriched musical interactions between therapist and client.

From a socio-cultural perspective, Johansson (2012) suggests that individual and collective development are seen as inseparable "when composer, interpreters and improvisers never make music in isolation, even though they may be alone in a room" (p. 221). Practising music occurs in collective context in which musical dialogue has the potential to connect private emotions with cultural collective expression.

One of the key approaches for the present project, which incorporates investigation of the musical aspects of these interactional processes, is Ockelford's *'zygonic' theory* (2007): this explores the musical aspects of the interactions between two or more performers, and could therefore be used to evaluate the effect and effectiveness of the interactions between teachers and children with disabilities and other special needs. Ockelford (2007) explains that "music-analytic techniques such as those used here are further developed, and it is interesting to postulate the extent to which the scrutiny of the purely musical elements of an improvisation with two people or more may shed light on aspects of broader personality and human relationships"(p. 66).

As Ockelford (2005) indicates, the central proposition of *zygonic theory* is that:

"the cognitive acknowledgment –witting or unwitting- of all musical organization ultimately depends on the perception of relationships of a specific type, through which one feature is felt to derive from another that is the same or similar through imitation. Such relationships are termed 'zygonic'" (p. xiii).

From this perspective the imitation and repetition which are present in improvisations can provide evidence of musical cognition in children and adults with complex needs. As Ockelford (2007) points out:

"Musical coherence is based on a sense of derivation whereby any aspect of musical

sound – a particular pitch, harmony tonality, inter-onset interval, duration or meter- is felt to imitate another. Each of these features has the potential to induce a range of emotional responses and the sense of derivation that exists between them enables a kind of abstract aesthetic narrative to be built up in the course to listening to a piece” (p.7).

From the same perspective, Gratier and Apter-Danon (2009) argue that repetition and variation are crucial processes in musical interactions because “Repetition implies appropriation and projection, and contributes to building a dynamic and assertive sense of self. Variation of repeated forms and processes transforms the known into the new, moves it forward, and draws or invites it into a space for creative dialogue and exploration” (p.308). Musical interactions thus comprise not only a sense of self, but also an idea of being in community and being with others.

This aspect is also referred to by Custodero (2012), who points out that “imitation may be conceived as a trying on of possible sense-making: a resource that when applied to former knowledge, may lead to perceptions of compelling challenges and worthy contributions in the particular musical activity with which one is engaged”. This perspective leads us to reflect about the importance of imitation in the learning of musical language.

Minks (2002), on the other hand, sees children’s songs as a form of expression are on the ‘borderline of music’, somewhere in between speech and song. She points out that “there is a need for re-evaluating children’s expressive production in its own right, rather than reducing it to strictly imitative reproductive functions” (Minks, 2002, p 392): she also questions the idea of musical enculturation in challenging the idea that children ‘just repeat adults’ musical culture’, proposing instead that children are autonomous and have their own musical criteria.

Minks (2002.) also points out the difficulties of transcribing children’s musical games and improvisations into Western musical notation; this problem is also pointed out by Sloboda (2005), who suggest that: “The conventional notation of Western musical culture forces the

transcribers to translate what may be a fluctuating and richly variable signal into a limited set of pitch and time categories prescribed by the notation” (p. 71). In his study of the immediate recall of melodies, one of Sloboda’s conclusions is that:

“well-formed tonal melodies involve building a mental model of the underlying structure in which not all of the surface detail is necessary retained. Recall involves processes akin to improvisation, which fill in structurally marked slots according to general constraints about what it is appropriate to the piece or genre” (p 89).

This assertion shows not only the complex cognitive processes involved in the recall of melodies, but also people’s need to accomplish a musical cognitive task, and so the study of children’s musical improvisations is a challenging but interesting enterprise.

Zygonic theory, referred to above, provides a method for the analysis of musical interactions which is valuable for the analysis not only of children’s musical improvisations, but also the development of their musical language. Therefore, (as with the SOI project), it is a very useful tool which can help us to explain the origins and characteristics of musical interpersonal processes such as pair interaction, teacher/pupil interaction and individual musical improvisation. It is also important to note that the analysis of musical interactions is very complex because they exist not only on several levels, such as the intrapersonal and the interpersonal levels, but also because they take place between people (children, parents and teachers), all of whom are acting within the rules and expectations provided by their specific cultural contexts.

### **3.3 Music, family and the social environment**

Music is inseparable from the familiar social situations of our daily life: from the music played in a bar, performed in a concert hall, or played at a shopping centre to the music that is listened into the radio and sung by people while doing their jobs. The socio-cultural perspective suggests that musical development occurs according to patterns of learning from interactions with the culture, and that these are specific to each culture. From this approach, musical sounds are classified in terms of instruments, structures, scales, and tonal systems and the social context in which these are produced. According to

ethnomusicologists and music social psychologists, the social context of music includes several social practices such as festivals, religious ceremonies, rites, and social activities. The way in which music is expressed depends upon the context from which it comes, how it is transmitted and what its social function is. All over the world there are examples of music in either its oral or written form, and this explains the great variety of music in the world.

North and Hargreaves (1997) have pointed out that research in the sub-discipline of social psychology of music has four levels of analysis. The two highest levels are the social-positional and ideological levels, which include the analysis of musical group behaviour. The other two lower levels are more ‘microscopic’, and are called the inter-individual and intra-individual levels. These two levels deal with the mechanisms of the individual’s engagement within his or her musical environments. We could say that the ecological approach, in Bronfenbrenner’s theory, shares the same perspective; in his view children’s development is considered as a system in which the *micro-system* could be the intra-individual and inter-individual level and the *meso-system* could be the social-positional level regarding the family and the school environment. These theoretical perspectives are close because they consider the same levels of analyses in which the individual and environment are dependent on each other.

Trevarthen (2002) has pointed out that musical interaction has its origins in the early interactions between parents and children, as we saw earlier. These early interactions “are the foundations of musical self-identity: early musical identities are based on learning one’s own position and role in relation to the reactions and communications of the other people around, and they are very subject to constant development, renegotiation and change” (Malloch & Trevarthen, 2009 p.6). In fact, these authors use the concept of ‘communicative musicality’ to identify the attributes of early interactions between parents and children, which become narratives of shared meanings that are characterized by their intersubjectivity. This communicative musicality has its origins in talk, singing and rhythmical games that parents or caregivers usually play with children, and it demonstrates the general features of interactive musicality, showing the movements and emotions which

are shared in the interactional process between infants and parents.

Some researchers (eg. Borthwick & Davidson, 2002; Lamont, 2002) explain how the family and school environments influence the musical experiences of children so that the support of family and teachers is central for their musical and socio-emotional development. Trevarthen (2002) points out that “Our identity is our place in a collaborative awareness of the world and what to do in it” (p.34); which means that the entire world for a child could be encompassed within the family and the school settings. Furthermore, McPherson (2009, p. 95) points out that “parental styles and practices help satisfy children’s most basic psychological needs, which are to feel competent, to feel that they have some control over the choices to be made during the learning process”. This is an important point of view for the analysis of the attitudes of children, parents and teachers in relation to musical experiences, because it shows how practices, styles and parental affection influence children’s self-esteem and promote musically effective learning.

Borthwick and Davidson (2002) focus on the family perspective of children’s musical activities; they conclude that “musical beliefs and experiences of the parents are of central importance, as they shape the way in which the subsequent generation experience and value music for themselves within the family” (p.76). It is clear that the family and school environments are key aspects of the musical and socio-emotional development of children.

### **3.4 Music, community, and conflict transformation**

From a very different perspective a final reflection here has to deal with some projects that have worked with children and young people in zones of conflict. Researchers from several perspectives (eg. Berg, 2011; Osborne, 2009; Pavlicevic and Ansdell, 2009) have worked on the topic of music and conflict or music as therapy, seeking for ways in which music might can help people affected by war or conflict situations. From the perspective of these authors post-traumatic stress disorder (PTSD) is the most common form of trauma that affects this population. Osborne (2009) worked in Bosnia-Herzegovina on a creative workshop project with local artists as an attempt to offer children and young people a distraction from the



inhuman conditions of life; some of the activities in this project involved creative musical games, composing melodies and inventing musical textures and narratives.

Osborne (2009) suggests that there are “psychosocial concerns involving identity, trust, self-belief and creativity, and associated symptoms such as depersonalization, lack of trust, self-confidence, motivation and anger, that are related to symptoms of trauma such as poor concentration, amnesia, avoidance, detachment and depression” (p.350). Nevertheless, in this project, Osborne found that in group musical performances children created social identities for themselves, as well as engaging in a process of trust with the creative musical activities, which provided the conditions for a sense of achievement and for enhanced self-esteem and self-belief, particularly in performances in a safe social/public space. In summary, Osborne(2009) states that “for traumatized children, it is perhaps even more significant that music may bring together our biological, psychological and social lives in simultaneity, synergy and harmony in moments which are both aesthetically beautiful and humanly transforming” (p. 351).

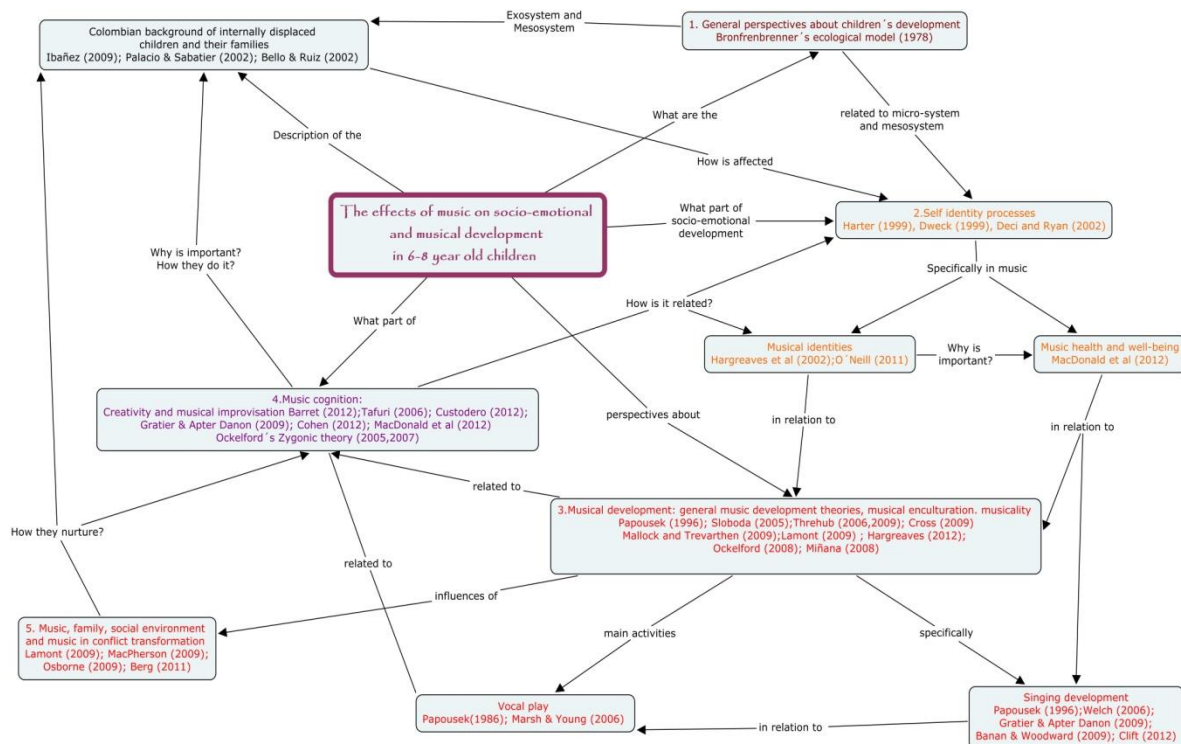
On the other hand, Berg (2012) proposes that music can provide a form of diversion for those who are involved in conflict context because it is not seen in a suspicious way for opponents in conflict zones. This author suggests that music is so powerful not because it contains some ‘magic force’ but because the real power of music may lie in some unique properties such as: music has a low threshold for participation (voice to sing or hands to clap); it is an easily accessible worldwide resource that depends on social factors such as customs, circumstances and tastes, which anybody can access; music can augment actions rather than control them; music provides a socially acceptable space for admitting to being emotionally affected (even the most hardened warrior can admit being moved by a piece of music).

Finally, from the field of music therapy, Pavlicevic and Ansdell (2009) propose community music therapy as a theory that encompasses musicality, musicianship and ‘musicing’ as different levels of the musical experience. This theory suggest that “the social and political upheavals of our time, the refuge crisis, and the stress to human environments are forcing

us all to reframe what it means to belong to a social group, and what it means to communicate and collaborate with one another [...] More than ever musicing needs to be in the service of generating communities, addressing social fragmentation, rebuilding trust and social bonding” (p. 373).

All of these perspectives emphasise the power of music in conflict resolution and community cohesion, and stress the need for doing more research that helps us to understand the complex phenomenon of musical experience and its influence in people’s lives.

As a summary of this chapter all the theoretical approaches presented here contribute in various ways to frame the research questions and to design the methodology of the project. All of them are based on a socio-cultural perspective and that is why they sustain this research. Bronfenbrenner’s (1979) ecological theory brings a systemic view that works at different levels, relating the individuals, their families and their socio-cultural environment. Theories of self –identity, self-esteem, self-determination and musical identity provide us with the understanding of the psychological processes governing individuals’ construction of identity in relation to significant others, and enable us to understand what researchers have found specifically in the field of music. Concepts about musical development help not only in the explanation of children’s musicality, the acquisition and development of musical abilities, and the importance of musical activities such as singing, but also the role of family and cultural context in nurturing and fostering musicality. Theories of music cognition contribute to the explanation of musical creation and improvisation. But none of these approaches have any meaning if unrelated to the specific socio- cultural environment (in this case the Colombian one), and that is what this research project attempts to do. For a better understanding of the articulation of the diverse approaches in this research project, the conceptual map is presented in Figure 3.3.



**Figure 3.3** Framework of the conceptual relationships in this project

### 3.5 Research questions

From an ecological perspective which includes children, parents and teachers, this project attempts to investigate the effects of music on children's socio-emotional and musical development, asking the following research questions:

1. To what extent can a music programme influence children's musical development?
2. To what extent can a music programme influence children's socio-emotional development?
3. Is there a relationship between musical and socio-emotional development and, if so, what is its nature?
4. What do parents, teachers and the children themselves perceive to be the impact of a music programme?

## **Chapter Four Methodology**

### **4.1. Aim and Objectives**

The aim of the research described in this thesis is to investigate the effects of musical experiences on the social and musical development of marginalized children in Colombia. This will be accomplished by means of a mixed methods approach including a controlled pre-post-test study, observations of children, and interviews with parents, teachers, and children and a psycho-musicological study to analyze children's musical improvisations.

The project has two explicit objectives:

- a. To study the musical and socio-emotional development of marginalized children aged from six to eight years old, and the relationship between them, through an evaluation of the effects of an 8 month music programme.
- b. To describe the attitudes of children, parents and teachers about this musical programme.

### **4.2. Research strategy, design and methods**

#### **Rationale for the methodology**

This project investigates the effects of a music programme on socio-emotional and musical development. This is a complex topic to tackle because it raises developmental issues involving not only areas such as socio-emotional development, musical development and social psychology of music, but also it needs to adopt viewpoints from several systemic levels, such as the *micro-system* and the *meso-system* (as proposed by Bronfenbrenner, 1978). To undertake this enterprise, a mixed methods approach is required in order to gather quantitative and qualitative data which helps to explain this project's research questions and theoretical approaches in more depth.

Mixed methods studies are defined as “those that combine the qualitative and quantitative approaches into the research methodology of a single study or multiphase study” (Plano & Creswell 2008, p. 119). Bryman (2008, p. 603) refers it as research that “combines research

methods that cross research strategies” (quantitative and qualitative). Both perspectives agree that a mixed methods design deals with quantitative and qualitative data, although some researchers propose that mixed methods approaches incorporate several distinctions that define the type of the specific project design. According to Bryman (2006, 2008) there are several reasons to combine quantitative and qualitative data, and we will mention those that might be able to throw light on the rationale for the methodological approach in this project. These are as follows:

(a) Offset: refers to the suggestion that both approaches to research methods have their own strengths and weaknesses, such that combining them allows the researcher to offset their weaknesses to draw on strengths of both (Bryman, 2006, 2008). This researcher refers to Harkness et al’s study of children’s development, in the combination of methods helped to reduce the biases associated with each one, thereby improving understanding of the cultural forces involved in child development (Bryman 2008, p. 612).

(b) Completeness: refers to the notion that the researcher can bring together a more comprehensive account of the area of enquiry in which the researcher is interested if both quantitative and qualitative research approaches are employed; which improves the investigation of the research questions in that the gaps left by one method can be filled by another. As mentioned earlier, this research project embraces not only three areas from the field of music psychology (socio-emotional development, music development and social psychology of music) but also areas related to different levels of analyses (the micro system and the meso system). In order to cover all these issues, it is therefore crucial to build up a mixed methods approach.

(c) Process: this refers to the fact that quantitative research tends to bring a ‘static’ view of social life, while qualitative research is more processual: as Bryman (2008) points out, “the term ‘static’ can be easily be viewed in a negative way. In fact it is very valuable to uncover regularities, and it is often the identification of such regularities that allows a processual analysis to proceed” (p. 615); that is why the mixture of quantitative and qualitative methods is central for this study. The experimental approach provides an

account of the effects of music, whereas the qualitative one (musical analyses and interview data) provides explanations of the children's musical process.

(d) Explanation: one of the concerns in this type of research is how to explain relationships among theoretical approaches or perspectives; the mixed methods approach is useful in giving a more comprehensive explanation of the several variables interacting in a research project. Therefore the mixture between qualitative and quantitative approaches is essential not only to provide a wider and deeper explanation of children's socio-emotional and musical development, but also to explain the ways in which it is related to the Colombian context.

(e) Credibility: This refers to the suggestion that employing both approaches enhances the integrity of the findings. Bryman (2008, p. 620) adds that "when credibility is the rationale for using mixed methods approach, the emphasis tends to be upon the symbolic virtues of the approach in terms of its capacity to bestow legitimacy on the research and its outputs". This aspect is central if we bear in mind that the musical analysis for this project is based on Zygonic Theory (Ockelford, 2005, 2007): this is a fresh tool employed by some researchers, the use of mixed methods supports the project findings and the *zygonic* approach gives the comprehension and insights from the field of music analysis and music psychology which allow us to have a whole understanding of the phenomenon. The findings from the experimental study can then not only explain, but also strengthen the findings from the musical analyses and vice versa.

(f) Context: This refers to the understanding of the context in which the research takes place. Bryman (2008) points out that qualitative finding allow the quantitative data to be contextualized, proposing that we understand the statistical data better when we have an appreciation of the nature of the context in which the research was conducted. This rationale articulates the relationship between the research question and the methodological approach; especially the third question, which concerns the nature of the relationship between music and socio-emotional development in the Colombian context.

(g) Illustration: this refers to the use of qualitative data to illustrate findings from the quantitative data. In this research, musical analyses and interviews help to illustrate the findings in the experimental study, thereby providing some enlightenment about different ways in which music can affect children's development.

(h) Utility: Bryman (2006, 2008) indicates that mixed methods research is preferable for some researchers because it is more likely to generate findings that will have utility. We must bear in mind that not only the findings and the research tools developed by this project, but also the music programme to be developed, could be helpful for researchers, practitioners, children, their families and their teachers in their daily practice, and within their research communities.

(i) Diversity of views: this aspect alludes to the fact that some researchers' inquiries explore an area in different ways; they then gather different kinds of data which allow them to gain access to several perspectives among research participants: the use of quantitative and qualitative data allows them to explore specific issues in which they are interested (Bryman, op. cit). This issue is crucial for this project because some of the theoretical perspectives referred to in the previous chapter suggest that teachers' and parents' attitudes towards children's musical activities can themselves influence children's musical development. One of the research questions in this project consequently concerns children's, parents' and teachers' attitudes towards musical activities.

(j) Enhancement: ie. building upon quantitative and qualitative findings. This refers to making more of, or augmenting, either quantitative or qualitative findings by gathering data using both approaches (Bryman, op. cit). In order to give a more comprehensive explanation of empirical test results, the information from the interviews and musical analysis also helps in enriching the findings.

There has been extensive discussion about the compatibility of quantitative and qualitative approaches in the use of mixed methods, and several authors suggest that pragmatism is the foundation for mixed methods designs. This philosophy comes from Dewey's ideas, which

maintain that researchers should be concerned with applications of *what works*, and with solutions to problems. In this way some researchers (eg. Creswell, 2003; Bryman, 2006, 2008; Plano and Creswell, 2008) have called for the use of both quantitative and qualitative methods to best approach research problems. An important additional point is that this research project seeks for a deep understanding of the role of music in children from marginalized contexts; this is concerned with the application and contribution of the results from this research project to provide solutions to the problems faced by children in countries such as Colombia, in which they have numerous developmental problems due to the conflict and violent environment that surrounds them. The effects of music on self-identity are dealt with by means of an experimental approach, and the attitudes of children, parents and teachers about musical activities, as well as the children's musical process, are dealt with by using a qualitative approach.

According to Creswell (2003), mixed methods studies can have several types of design. Which design is selected involves judgments using several criteria such as:

- (a) Implementation: How would the researcher collect the data? In other words, what criteria are used for to decide how to conduct the field work, or to undertake the data analysis?
- (b) Priorities: What priorities are involved in combining quantitative and qualitative approaches so as to fulfil the requirements of the project?
- (c) Integration: What strategies will the researcher use to combine the data?

There are different models for working with a mixed methods approach that draw upon the criteria above, which include:

- (a) Sequential Explanatory Strategy: This is characterized by the collection and analysis of quantitative data followed by the collection and analysis of qualitative data; usually the priority is given to the quantitative data, and the quantitative and qualitative methods are integrated during the analysis stage. Its purpose is to “use qualitative results to assist in explaining and interpreting the findings of a primarily quantitative study” (Creswell, 2003), p. 215).



(b) Sequential Exploratory Strategy: this strategy is conducted in two phases, with the priority given to the first phase: it may or may not be implemented within a prescribed theoretical perspective. This model is characterized by an initial phase of qualitative data collection and analysis, followed by a phase of quantitative data collection and analysis, such that priority is given to the qualitative approach. Some researchers suggest that this design is appropriate to use when testing elements of an emergent theory resulting from the qualitative phase: it also can be used to generalize qualitative findings to different samples (Creswell, 2003).

(c) Sequential Transformative Strategy: this strategy has two different data collection phases, one following the other, but in this design either method may be used first, and priority is given to either the quantitative or the qualitative phase; the results of the two phases are integrated during the interpretation period. The purpose of this strategy is to employ the methods that will best serve the theoretical perspective of the researcher.

(d) Concurrent Triangulation Strategy: In this case the quantitative and qualitative data collection is concurrent, that is to say, both are carried out within the same phase of the research study. The priority is the same for each method, but in practical application the priority will be for one of those. The integration of the results will be in the interpretation phase; this can indicate the convergence of the results from each method, which can be a way to strengthen the explanation of the results, or to explain any lack of convergence that possibly will result (Creswell, 2003).

(e) Concurrent Nested Strategy: this strategy can be identified by its use of one data collection phase during which both qualitative and quantitative data are gathered. Unlike the traditional triangulation model, a nested approach has a predominant method that guides the project. As Creswell (2003) points out, this model could be employed when a researcher chooses to utilize different methods to study different groups or levels, but it is also useful for a researcher to obtain a broader view as a result of the use of different methodological perspectives.

(f) Concurrent Transformative Strategy: this model is guided for the use of a specific theoretical perspective by the researcher, which is reflected in the purpose or research questions of the study. As Creswell (2003) states, “it is the driving force behind all methodological choices, such as defining the problem, identifying the design and data sources, analyzing, interpreting and reporting results throughout the research process” (p. 219).

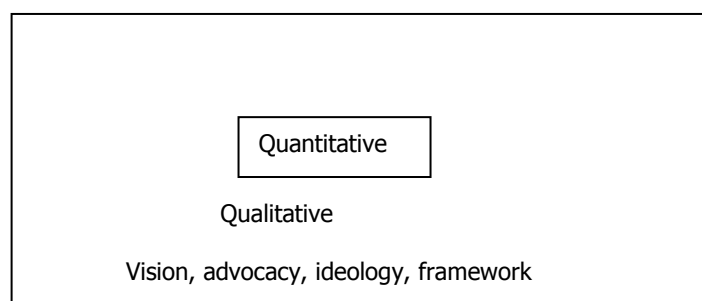
### **Overview: Design of the investigation**

Bearing in mind what has been said before this research project will carry out 3 separate studies: experimental intervention study; interviews study: and a psycho-musicological study. These studies address to work in the research questions (proposed at the end of chapter 3) in order to give a comprehensive reflection about children’s socio-emotional and musical development in relation to their cultural context.

The first two research questions relate to the effects of a music programme on the musical and socio-emotional development of children, and an experimental study addresses this. The other two research questions both seek to identify the relationship between children’s musical development and their environment and two further studies, a qualitative interview study and a psycho- musicological analysis study, address these.

The developmental issue requires both approaches as the study addresses the question of the effects of music on self-identity, for which an experimental (quantitative) approach is adopted, but also involves the attitudes of children, parents and teachers towards the musical activities, which are addressed by a qualitative approach in the interviews. The third main strand of the study is based on the data gathered from the musical improvisations, which is analyzed with a mixed of quantitative- qualitative methodology in order to study the issues connected with children’s musical and socio-emotional development.

Therefore the mixed methods model for this research project is thus the *Concurrent Transformative Strategy*, which has the theoretical frameworks of *Zygonic theory* (Ockelford, 2005, 2007, 2008) and Bronfenbrenner's (1978) ecological model of human development as the "driving forces behind the methodological choices" (Plano and Creswell 2008, p. 185). Another reason for the choice of this strategy is because all the data is gathered at the same time during one phase, and both the quantitative and qualitative approaches have equal priority (see Figure 4.1).



**Figure 4.1** Concurrent transformative research design (Plano & Creswell 2008)

Finally, this project has developed a mixed methods approach involving the concurrent collection of multiple type of data; in one stage lasting eighteen weeks, the quantitative data was collected (tests that were applied as pre- and post-tests), as well as the qualitative data (interviews and musical improvisations). All this information is used in three separate studies: (1) experimental intervention study, (2) qualitative study and (3) psycho-musicological study. The experimental study was carried out with 104 children between six and eight years old: half of these (52) were in the experimental group, and followed a programme of singing musical activities. The remaining half was in the control group, and did not follow any music programme. The qualitative study had three components, namely interviews with children, parents and teachers: all of these were conducted after the experimental group programme had taken place.

The psycho-musicological study is a case study which emerged from the initial

transcription of 30 children's improvisations. This study analyses the musical interactions and improvisations of 6 of the children from the experimental group by means of zygonic theory, combining the data from the experimental intervention study and the interviews study, with musical data from these children's musical interactions and improvisations which provides both quantitative and qualitative data. These musical interactions comprise three exercises: the first one between each children and the teacher; the second one between children themselves in pairs; and the third one is one improvised song by each of these children. These exercises and improvisations were recorded and carried out during the music programme. The first one (between children and the music teacher-researcher) at the beginning; the second one (between children in pairs) in the middle of the programme, and finally at the end of the programme an improvised song from 6 of these children was performed (see chapter seven). Below is the description of the three studies carried out in this research project.

#### **4.3. Pilot study**

This pilot study was developed in order to pilot the tools and research questions for the 3 studies mentioned before which are the music programme; self- esteem and self- concept test; interviews and musical improvisations recording, transcription and analysis.

In order to develop effective research tools and to develop the proposed music programme for this project, a pilot study was carried out in London in a Cultural/Complementary School for Latin American children that work on Saturdays. The participants were 16 children aged 6 to 8 years old participants, three of their parents and two of their teachers with whom the music programme, and the pilot interviews and tests were applied. The music programme for this pilot study lasted for 12 sessions in which choral and vocal activities were developed. The tests were administered in Spanish, as this is the spoken language of instruction in this school, as well as of the participants. The self esteem test and the self efficacy test were applied as pre- and post-tests with these children in order to refine the questions and to observe if they could understand them.

From this pilot experience there were some suggestions for this research project as it

follows:

#### Harter's Perceived Competence Scale for Children:

This test has a set of 24 questions which asks children for several aspects related to the perception of themselves in several aspects of their self-esteem: social, physical appearance, behavioural and cognitive (see appendix one).

Harter's (1999) scale was very reliable because it has been applied all around the world with children from several cultural backgrounds.

-The children understood very well the questions from the self-concept test and their responses were clear.

-The test was applied in its entirety, and the time and the method for its application were established; from this it was realized that the test had to be applied to each child individually.

#### Self-concept test in music:

This test asks for several questions about musical activities that children have. The test is designed with 2 dimensions: the present and the future. The dimension of present asks for how children's see themselves in relation to the actual musical activities in which they are engaged; the dimension of future ask for the same activities but in the future in other words how they will like to be in relation to this activities (See appendix two).

There were some changes needed in the self concept test in music because the children did not understand some of the questions that were not relevant for them. These questions were: 'How good are you at talking about music?', and 'how good are you at knowing about music?' These questions were not understood by them because children at this age usually do not talk about music, and these children had not had any music lessons before this project. Another question that was removed, namely 'how good are you at using computers to do music?' This was not relevant for them because this is not a usual activity for Latin-American children, since the participants of this research project come from a very poor background.

Interview questions:

These interviews have a set of several questions that ask children's, parents and teacher about musical activities in several categories such as music likes and dislikes; enjoyment of musical activities; musical attitudes and musical experiences (see table 4.2).

In the pilot study Children and their parents understood the interview questions, although some of the questions were slightly revised later because of the use of the semi-structured interview approach which will be explained later.

Music programme

The music programme encompasses an eighteen week workshop of several singing musical activities in which learning, improvising and playing are the main ones (see table 4.1).

The activities of the music programme were suitable for the work with children from that age; but it was very clear that there are contextual differences in that children raised in England are not used to dancing, or being involved in frequent activities involving 'body expression' which on the other hand are quite important for children in Colombia.

#### **4.4. Experimental study**

The experimental study was designed in order to investigate the first and the second research questions, which refer to the effects of the music programme on children's socio-emotional and musical development. As the research questions concerned the effects of a music programme on children's development, an experimental design was adopted. Several authors, such as Phillips (2008) suggest that the purpose of experimental research is to rule out all other causes except the one being tested, and usually involves the comparison of an experimental group with a control group. The experimental group receives a treatment, and the control group receives no treatment, or – in the case of medical studies - a placebo (Phillips, 2008).

Cause and effect relationships are explored in determining the influence of the independent variable (the music programme) on the dependent variables (children's socio-emotional and musical development). Experimental research can take two forms: 1) *True*, where it is

possible to randomize the assignment of participants to groups and 2) *Quasi*, where randomization is not possible and existing intact groups are studied (e.g. class rooms). The independent variable is manipulated in a form of instruction which is labelled as a *treatment* or *intervention*; typically, the treatment variable is the primary focus of an experimental study.

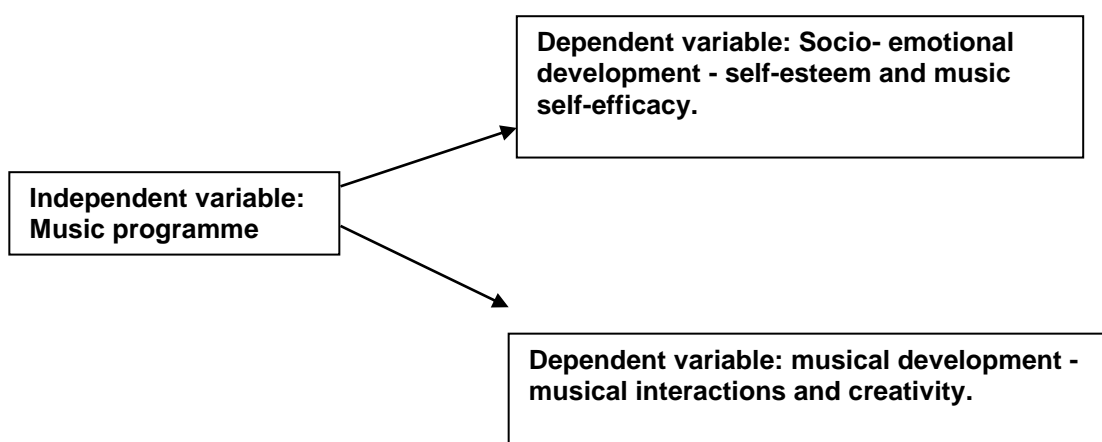
The dependent variable is the outcome or measured variable, and usually involves some type of testing. Cohen et al. (2011) point out that the experimental approach “may be appropriate for a laboratory, though whether a social situation either ever *could become* the antiseptic, artificial world of the laboratory or should become such a world is both an empirical and a moral question respectively. This is because the discussion about the designing experiments has move from *laboratory experiments* to *naturalistic settings* in order to catch the true interaction of a myriad of variables in the real world” (p.314). Laboratory experiments are neither possible nor ethical in classroom settings because of the ethical dilemmas that are related to treating humans as manipulable, controllable and inanimate objects.

These authors point out that learning experiments with people are often quasi-experimental rather than experimental and that the independent variable is often a stimulus or intervention of some kind, and the dependent variable is a response. Another difference between true experimental and quasi-experimental designs is that in the latter, the researcher undertakes the study with groups that are intact, so that they have been constituted by means other than random selection (Cohen et al., 2011). Kerlinger and Lee (1999) refers to quasi- experiments as *compromise designs*, where the random selection might be impracticable.

The methodological design for this project encompasses an experimental set of two groups, one control (52 children ) and one experimental (52 children ). The control group followed an eighteen week programme of singing workshops with pre and post tests of self concept and self efficacy in music. The participants in this project were children from a communitarian school in Suba, which is located in the north east area of Bogota. The

administrations of the tests were by two different people who were not connected to the research project: and applied the tests separately child by child. There was also an internal observer who joined all the sessions of the programme accompanied the researcher and provided written comments in the field diary.

In this study the independent variable is the music programme and the dependent variables are the children's socio-emotional responses, namely self-concept, which is measured by means of Harter's scale (Harter 1999); musical self-efficacy, which was measured by a test devised by Hargreaves et al (2002), and musical development, which was measured by Ockleford's '*zygonic theory indices of derivation*' (Ockleford, 2005, 2007). This design is illustrated in Figure 4.2.



**Figure 4.2** Design of the experimental study.

#### **4.4.1 Music intervention programme**

The musical programme was an eighteen week programme with activities comprising a singing workshop, musical games, and musical improvisations. Each week the children had two hours of music lessons, one on Tuesday and one on Wednesday, and each experimental



group had a 2 hour music lesson weekly for a total of 36 hours. The first stage of the programme was devoted to introductory activities such as identifying the difference between singing voice and speaking voice, and gaining some confidence with children to make musical activities. During this stage children were asked to sing songs that they had already knew in order to know what sort of music they were used to singing, and the way they did it. It was necessary to do some activities regarding voice technique such as breath, keeping the air and releasing it, singing long notes to control the air and the pitch etc, because these children were used to speaking and not singing. When they were asked to sing, there were also a lot of problems in singing in tune; in this stage the first exercise for the musical improvisations was performed. This exercise comprised a musical call and a response between each one of the children and the teacher. This interaction was recorded and transcribed later by three different people.

The second stage of the programme was dedicated to learning some Latin-American and Colombian musical tradition songs (*son de la loma, la mucura, samba le le, el botecito*) and also to sing canons, such as *Frères Jacques*, and *A Sailor went to sea* (see appendix 3). As well as devising musical games and echoes and changing the lyrics of the songs in order to prepare the children for feeling confident to improvise music, there were some choir presentations in school events in this first stage. The second exercise of musical improvisation was made at this stage; this exercise involves putting music into little sentences from the book *Preguntario* written by Jairo Anibal Niño. Each pair of children was asked to put music into a text given by the teacher. These sentences consist of a recall and an answer, e.g. ‘what is a cat? A cat is a drop of tiger’(see appendix 6). This exercise was recorded and transcribed later by three different people.

The third stage of the music programme involved singing songs such as *Buenaventura, Pescadito de plata, El caballo verde y Soy un indio chiquitico*, as well as changing the lyrics of the song learned before and making up songs. The main choir presentations at this stage were one for Mother’s day and another one for the Cuban Embassy. At the end of this stage the third musical improvised exercise was developed; for this exercise, each one of seven children was asked to make up a song for someone that the child loved, such as a

relative, a pet, or a toy. The teacher started playing some chords (C-G-C in crotchets, alternating hands) on the keyboard, then began to sing in order that the child could continue singing whatever he or she wanted to express(see Appendix 3).

TABLE 4.1 MUSIC PROGRAMME ACTIVITIES AND DATA COLLECTION		
Session	Musical activities	Data collection
		Application of the test in self-esteem and music self efficacy
Week 1	Singing of known songs: the children sang songs already known to them. Melodic and rhythmic games	Research field diary notes
Week 2	Breathing exercises and body relaxation Learning songs: <i>Son de la Loma</i> . Melodic and rhythmic games with crotchets and quavers	Research field diary notes
Week 3	1st exercise of musical improvisation: musical welcoming. The teacher says 'hello' to each child singing, and they answer singing as well. Learned songs: Recall of <i>Son de la loma</i> . Learning the song <i>La mucura</i> . Musical plays: melodic and rhythmic echoes, clapping and body movement	Audio Recording of the 1st exercise of musical improvisation: musical welcoming
Week 4	Breathing exercises and body relaxation Learning songs: <i>Samba Lelé</i> , recall of <i>Son de la Loma</i> and learn <i>La mucura</i> Musical plays: canon <i>Frère Jacques</i> , rhythmic and melodic echoes.	Research field diary notes
Week 5	Breathing exercises and body relaxation Recall of former songs and learning <i>El botecito</i> Musical play: quod libet: <i>Arroz con leche and Tengo una muñeca</i>	Research field diary notes
Week 6	Breathing exercises and body relaxation Recall of former songs and learning <i>Buenaventura</i>	Research field diary notes
Holiday recess (Christmas time)		
Week 7	Breathing exercises and body relaxation Recalling all the songs learned Writing some of the lyrics in the note book in class and as an assignment	Research field diary notes
Week 8	Rehearsal for the act of flag rising ceremony at the school	Research field diary notes
Week 9	Breathing exercises and body relaxation Putting music to shortpoems from the book <i>Preguntario</i> written by Jairo Anibal Niño. Each pair of children puts music into one sentence given by the teacher. These sentences consist of an answer and a recall eg 'What is a cat? A cat is a drop of tiger'. Recall of the former songs and learning <i>El caballo verde</i> Musical plays: rhythm and melodic echoes changing the lyrics of the songs.	Audio recording of the 2nd musical improvisation exercise: children had to put music to a sentence given by the teacher
Week 10	Breathing exercises and body relaxation Recall of the former songs and learning the song <i>Buenaventura</i>	Research field diary notes

	Musical plays: rhythmic and melodic echoes changing the lyrics of the songs	
Week 11	Recall of the repertoire, rehearsal for Mother's day	Research field diary notes
Week 12	Breathing exercises and body relaxation Recall of the former repertoire learning the song <i>Pescadito de plata</i>	Research field diary notes
Week 13	Breathing exercise and body relaxation Recall of the former repertoire and learning the song <i>Soy un coya chiquitico</i>	Research field diary notes
Week 14	Rehearsal for the presentation at the Cuban Embassy	Research field diary notes
Week 15	Rehearsal for the presentation at the Cuban Embassy	Research field diary notes
Week 16	Final lesson of the programme Improvising songs with accompaniment on the keyboard	Audio recording of Improvising songs with accompaniment in the key board
Week 17	Presentation at the Cuban Embassy	Video recording of the presentation at the Cuban Embassy
Week 18	Interviews	Audio recording of interviews with children parents and teachers
		Application of post test in self-esteem and music self-efficacy

**Table 4.1** shows the details of each of the weekly sessions, the activities, and the empirical data which was collected each week.

#### 4.5 Interviews study

Social scientists such as Arksey and Knight (1999) propose that “although qualitative and quantitative approaches rest on very different epistemological and ontological assumptions, they can be complementary in the hands of the thoughtful researcher” (p. 14). As said earlier in this chapter, the mixed methods approach enables different understandings of the social world and ways of portraying that world, which is why combining qualitative interview methods with quantitative approaches gives the researcher a richer picture of how that world might be.

From this perspective qualitative approaches concentrate on understanding the thinking and behaviours of individuals and groups in specific situations; this approach directs the social scientist to discover what people think, what happens and why. As Arksey and Knight (1999, p.10) point out, “social research should give authentic accounts of human thought, feeling and actions recognizing that those accounts do not apply to all people”, and this is one of the powerful reasons why it is important to combine quantitative with qualitative methods: because the real world is complex, and researchers have to elucidate it. Cohen et al (2011) point out that it is important to bear in mind the fact that the interview is a social, interpersonal encounter and not merely a data collection exercise.

Interviews can explore areas of broad cultural consensus and people's more personal, private and special understandings. They can provide data on understanding, opinions, what people remember doing, attitudes, and the feelings that people have in common (Arksey and Knight, 1999). Qualitative research concentrates on the distinctive features of situations and events, and upon the beliefs of individuals or sub-cultures. Underlying this perspective there is a constructivist view of knowledge in which the argument is that perception, emotion and understanding are human constructions and not objective things; these constructions take place within cultural and sub-cultural settings.

From the perspective of Arksey and Knight (1999), "interviewing is not a research method but a family of research approaches that have only one thing in common – conversation between people in which one person has the role of the researcher (as a systematic enquirer)" (p. 2). There are several types of interview: unstructured, semi-structured and structured. In the structured interview all participants receive the same questions the same order: this is similar to survey methods. The semi-structured interview is the most widely used method of data collection in qualitative research. In this approach, the interviewer does not ask pre-set questions in exactly the same order each time, but employs a guide and prompt system which is based on an outline of the topics or areas to be covered and the questions to be asked. The unstructured interview can be used to talk about anything the interviewees choose to discuss. Semi structured interviews can be a useful approach when working in a mixed methods approach (Creswell, 2003).

Structured interviews produce simple descriptive information very quickly; this is then often used as a precursor to more open-ended discussion, or as an alternative so to ascertain, later, whether hypotheses generated during qualitative interviews are statistically verifiable. Conversely, unstructured interviews are naturalistic, intensive, autobiographical, in-depth, narrative or non-directive: they are flexible in the approaches used, and the researcher has to decide upon the main themes and topic areas to be explored. For this sort of interview, the interviewer adopts a more passive, less directive role: a wealth of qualitative data is produced: and the findings can generate deep insights into people's

understanding of the social world. However, at the analysis stage the time needed to process all the data is considerable, and this is a very important consideration to bear in mind if time is short or if the research project is complex and ambitious.

Semi-structured interviews are the commonest and most diverse of the three formats: they fall between the structured and unstructured formats, but are more similar to the latter in the sense that they too generate qualitative data. From the perspective of Arksey and Knight (1999), the approach adopted in a semi structured interview is far less formal than that employed in a structured interview in that the interviewer does have a specific agenda to follow and will have selected beforehand the relevant topic, areas and themes to pursue. The interview is loosely structured (for some degree of comparability) on the basis of an interview guide that contains key questions. Interviewers are free to follow up ideas, to probe responses, and to ask for clarification or further elaboration, and the informants are can answer the questions in terms of what they see as important - there is scope for them to choose what, and how much, to say about a particular topic. As Newby (2010) states, the semi-structured interview is structured in as much as:

- there is an interview guide with topics to be covered;
- there are starter questions and guidance on what themes to introduce if the interviewee does not introduce them;
- there is guidance on interviewer behaviour, including guidance on the clarification that can be offered.

The interview guide is structured to reflect the research questions and to collect the data on an indicator that can be used to answer the research questions. The advantages of semi-structured interviews are that they reflect research questions; can clarify misunderstandings; allow questioning to explore issues; and generate rich data. Conversely, the disadvantages are: they are time consuming; interviewers need training; there is a need for scepticism; and the cost is high. For all these reasons, the type of interview for this research project is the semi-structured interview.

A final consideration has to be made since the participants in this research project are

children and marginalized people. From the perspective of Cohen et al. (2010), it is important to understand the world of children through their own eyes rather than through the lens of the adult. Children differ from adults in their cognitive and linguistic development, attention and concentration span, ability to recall, life experiences, and what they consider to be important status and power. These researchers suggest that “it is important to establish trust with the children, to put the child at ease quickly and to help him/her to feel confident, to avoid over-reacting (e.g. if the child is distracted), to make the interview non-threatening and enjoyable, to use straightforward language, and child’s language questions are appropriate for the age of the children” (Cohen et al. 2010, p. 433). This perspective is very useful when interviewing children because it takes the children’s perspective into account, seeking to identify what they can feel, and how the interview can be made as informal as possible for them.

Conversely, the same authors propose that sometimes it may be more useful to formalize the session so that children have a sense of how important the situation is, and they can respond positively; in this way Cohen (2010) et al. propose that “it can be respectful to have an informal or, indeed a formal interview; the former may be for younger children and the latter for older children” (p 433). Some of their suggestions are that interviews had to be short, eg. no more than 15 minutes; distractions have to be kept to a minimum; and simple language should be used without ambiguity.

An additional point is referred to in the interviewing of minority and marginalized people, amongst whom Cohen et al. (2010, p. 435) include “victims of crime, the oppressed, the subordinate and so on”. There are some important considerations regarding these kind of participants: the interviewers need to consider a greater use of informal open-ended interviews, and the use of narrative qualitative interviews that allow them to tell their stories in their own words. It is important for the respondent to feel safe, secure supported, close to the interviewer, and that the interviewer adopts a non-judgmental and non-evaluative stance. And finally there is a reminder to the researcher that research with marginalized groups should bring them some benefit for them as participants.

Bearing this in mind, the qualitative study in this research project looked into the musical process thinking of 7 of the participants. These children were selected on the basis of the scores of the experimental group after the pre-test as follows: the two with the highest scores; the two with the lowest, two who were intermediate, and one more child that was a special case due to developmental and behavioural difficulties. The seven children, their parents, and six of their teachers were interviewed. As it was said before, the interview is one of the most widely used qualitative research tools, and is appropriate when used to examine a topic in depth in order to fulfil the requirements mentioned above.

<b>Table 4.2 Interviews guide</b>	
<b>Interview categories</b>	<b>1. Likes and dislikes</b> <b>2. Enjoyment of musical activities</b> <b>3. Musical attitudes</b> <b>4. Musical experiences</b>
<b>Children's questions</b>	<b>1. Music likes and dislikes</b> - How much do you like music? - What kind of music do you like?  <b>2. Enjoyment of musical activities</b> - What kind of musical activities do you enjoy the most? (listening, singing, playing instruments, making up songs) - Do you enjoy making music with class partners or alone? - Do you enjoy the music lessons? - What is the activity that you like the most? - How do you feel after singing to other people or in a concert?  <b>3. Musical experiences</b> - What kind of music do you listen to at home? - What kind of music do you listen to at school? - What kind of music do you play at school? - Do you play any musical instrument or sing in a choir?
<b>Parents and teachers questions</b>	<b>1. Music likes and dislikes</b> What kinds of music do you listen to at home? What kinds of music do you listen to in the classroom?  <b>2. Enjoyment of musical activities</b> -What do you think about the music lessons? -What kind of musical activities do you enjoy at home as a family, in the social environment or in the school? -Have you noticed any change in the child's behaviour with the musical activities? If yes, what was it?  <b>3. Musical attitudes</b> -Do you think that music is important for your child? Why? -Do you think that musical performance activities are important for your child? Why? -How do you think that musical activities can help your child?

	<p><b>4. Musical experiences (for the musical history of the child)</b></p> <p>-Is your child particularly interested in everyday songs?</p> <p>-Does your child have a particular interest in music?</p> <p>-Do you believe that music is or has been important to your child?</p> <p>-What kind of musical activities does your child do at home?</p> <p>-Did you use to sing songs or lullabies to your child when he/she was a baby? What kind of songs?</p> <p>-Do you have any musical back ground? If yes, can you describe it briefly?</p> <p>- Are some songs particularly important for your child? Which ones?</p> <p>-Is music important at particular times, or with particular activities in particular places, or with particular people?</p> <p>-How would you describe your child's musical ability?</p> <p>-Does he or she play an instrument? Which one/s?</p>
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**Table 4.2** shows the interview guide for this study.

#### **4.6 Psycho-musicological case study**

The music analysis study was carried out with 30 child participants and it drew upon three sources of data, namely the recorded musical interactions and improvisations which were carried out between children and the music teacher (researcher), those which were carried out between the children in pairs, and finally an invented song for 6 of these children. All of these songs were transcribed totally three times for three different people and then analyzed with Ockelford's (2007) *zygonic theory* (2007) in order to see the musical interactions. In this sense for the psycho-musicological analysis of this project a case study was developed in order to analyze in depth the musical improvisations of 6 of these 30 children by means of the *zygonic theory* (Ockelford, 2007) which helps in the explanation of children's cognitive musical structures; these 6 cases were chosen for their scores in the Harter's self-esteem test (to see some other children's musical exercise, see appendix 6).

#### **4.7 Measures**

Pre and post test socio-emotional development for experimental study:

- Self-esteem test : Harter's Perceived Competence Scale for Children (1999)(See appendix 1)
- Self-concept test in music: Hargreaves et al (2002)(See appendix 2)



Parental and teacher attitudes for qualitative study:

- Interviews of children, parents and teachers after the interventional programme.

Music interactions and development: for psycho-musicological study

- Musical interactions and development: Ockelford's *'zygonic theory- indices of derivation'* (Ockelford, 2005, 2007) explained in chapter 3.

## **4.8 Field work**

### **A brief description of the locality in which the field work was undertaken**

The school is located in Suba, a district in the north west of Bogotá, which has one of the largest numbers of displaced people in the city (a population of around 95,000). The Suba district comprises several neighbourhoods, of which Bilbao is one. Children between the ages of 5 and 10 years old form around 12% of Bilbao's population. Their parents work in jobs such as cleaning, recycling, street vending and other casual labour activities. Research carried out by Alvarez et al. (2002) shows that most of these families (93.2%) are in the lowest Colombian levels of salary income (£75 per month). Some homes are inhabited by more than one family, or by a large extended family whose members are parents, children, grandparents, aunts and uncles. This situation restricts the space for many activities of daily life such as sleeping. Children often have to share beds with siblings or other relatives, which sometimes exposes them to sexual abuse. In addition, there is a lack of educational institutions, and most parents have not completed their secondary education; and this is likely to be the same for their children too, as most families cannot afford to educate more than one child.

The Bilbao neighbourhood has only one asphalted road; some of the houses are half built. The streets are dusty, messy and swampy: there is often a lot of rubbish, and street dogs

roam about. When it rains, the area develops many of puddles and, in some places there is a strong smell of the drains. There are not enough state public schools in the neighbourhood to cover all the educational needs of the population. Because of this there are some community-private schools which assist with meeting the educational demands of the locality. There are two public schools which have good buildings, and there are two community-private schools whose buildings are old houses. One of these private-communitarian schools is where the field work was carried out.

The name of the school is *Reina de Gales* in honour of the Princess of Wales, Diana Spencer, and her care for children and people in conditions of poverty. This institution works with children from kindergarden to eleventh grade, which is the last grade of secondary schooling in Colombia. The school is a project led by Rosa Elena Gonzalez, who is the director and manager of the institution. The school is located in a building made up from three houses, each one having four floors which are connected by corridors; the classrooms are the former bedrooms of these houses. These classrooms do not have acoustic isolation, and so the place is noisy: it is difficult to have music lessons in them because of the interruptions from other classes. In addition, in some classes there are 40 to 50 children in one classroom, which makes them very crowded. There are no special rooms for physical, dance or musical activities so the lessons have to be taught in the normal classrooms with the children seated at their desks with a minimum possibility of body movement: furthermore, the main road of the neighbourhood passes by the school, and so there is a lot of vehicle noise and dust in the classrooms. There are no musical instruments available for developing a normal music class where children can experience several sound possibilities, and that is why the music programme in this study was designed as a singing workshop.

#### **4.8.1. Field work stages**

##### **First stage**

At the beginning of August 2008 contact was first made with the director and teachers of the school, who gave the researcher permission to work with the children. In late August

and September, the children's parents and teachers were asked to sign the informed consent form and were told about the project. Then the Harter perceived competence scale for children and the music self-concept in music test were applied as a pre-test to both the experimental and control groups, each of which consisted of two groups of first and second grade students ( $2 \times 60 = 120$  children in all). This lasted three weeks due to the individual application of the tests. It is important to mention that the first musical exercise with the children was made in the third week of the first stage of the field work, for three main reasons. First, it was important for the children to feel comfortable and confident with the teacher (ie. the researcher); second, there were many issues about the children's behaviour: and third, these children had never previously had formal musical lessons. In addition, there were some difficulties regarding differences between speaking and singing in tune as well as understanding what a music class was about, and about different musical activities (or main features) such as rhythmical echoes, melodic echoes and music improvisation. Therefore, the first musical improvisation exercise was performed only when children understood what the music programme was about, and what sort of activities were required.

### **Second stage**

The second stage was developed between October and November 2008. During these months the first part of the music programme was carried out. Classroom management was challenging because of the children's attention difficulties (i.e. hyperactivity) and because they were not accustomed to musical activities such as singing, clapping, dancing and body movement. At the beginning of the programme there was another issue, in that the school coordinator arranged the schedules in a way that was inappropriate for musical activities. The sessions lasted for two hours without a break, and this was too long for children as they became tired, and it was difficult for them to keep focused on the activities, especially the musical improvisation ones. The researcher's solution to this problem was, towards the end of the lesson, to ask the children to write the lyrics of the song or to do a painting about the topic of the song. Once these difficulties were overcome the children began to enjoy the musical lessons: by this time, however, the academic year was ending and the music programme had only just started (the Colombian academic year runs from January to December).

It was therefore necessary to extend the programme by four months more into next academic year

The repertoire learned by the children for the choir activities at this period was: *Son de la loma* (Cuban song), *La mucura* (Colombian traditional song), *Samba Lele* (Brazilian children's song), *El botecito* (Colombian traditional children's song) and canons such as *Frères Jacques*, *Arroz con leche* and musical games (see appendix 3).

### **Third stage**

The academic year of 2009 started in the school in February and began with a short and low-key concert by the children's choir in an internal event in the school. During this year the music lessons were divided into two hours: one on Tuesday and the other one on Wednesday each week, which facilitated the field work and increased the children's motivation for musical activities. From the end of February to May, the rest of the music programme was developed and the musical improvisation activities were carried out. As a final activity there was a concert with the children in the Cuban Embassy. In the last two weeks of May and the first week of June, the post-tests (Harter's scale and the musical self-concept measure) were applied, as well as the last musical exercise in which 7 children made up a song. The interviews with teachers and parents were conducted at the same time in order to complete the data collection process.

## **4.9 Data collection and analysis**

### **Participants:**

Experimental study: At the beginning of the field work there were 120 children, but 16 of those had dropped out from the school by the end of the study, so that there were 104 participants in the experimental study who had completed all the tests and participated in the music programme. From these 104 children there were 52 experimental and 52 controls; of the 52 experimental group children, 28 children were participants in the music study in which 6 of them were chosen for the case study; and of these 28 children seven, along with their parents, were the participants in the interview study. All of the children, their parents and teachers signed the informed consent (see Appendix 5).

Qualitative study: There were seven children, their parents, and six of their teachers as participants in the qualitative study. The second chapter of this actual research work describes the social context in which internally displaced and marginal families live which is these children and families background.

Psycho-musicological study: From the experimental group there were 30 children who were participants in the entire music programme, and whose musical interactions and improvisations were recorded and transcribed, from this group six children's cases were chosen according with their scores in the self-esteem test (low, intermediate and high) also it was considered that they have the complete data from the interviews and the musical exercises and improvisations. Therefore these six cases were chosen because of their scores in the self-esteem test (low, intermediate and high) but also because they had the complete interviews and musical data.

## **Data collection and analysis**

### Experimental study

- 104 pre-test and post-test scores on self esteem (Harter's Perceived Competence Scale for Children, 1999)(see appendix 1)
- 104 pre-test and 104 post-test scores on self- concept in music (Hargreaves et al, 2002) (see appendix 2).

The pre test and post test of the Harter's scale were scored as both total scores as well as in the four main sub categories or aspects of the self- concept in Harter's (1999) measure, namely social aspects, physical, cognitive, and behavioural.

### Qualitative study

Seven children and their parents' interviews and six teachers' interviews These were categorized and analyzed through the content analysis techniques and related to the concepts about children's self esteem process and children's musical development, and to teacher and parent attitudes.

### Psycho-musicological case study

The data collection was carried out during the musical programme, which was specially designed with 24 sessions, and a repertoire of songs sung with the children in concerts.

Musical interaction and creativity data was collected as follows:

- The first exercise was recorded, transcribed, and analyzed: this was 6 short musical salutations; as the first musical interaction each one between the researcher and each one of these 6 children.
- The second exercise involved 6 musical interactions between the children in pairs. For this exercise the teacher gave the children a short poem ‘question and answer’ from the book *Preguntario*, by Jairo Anibal Niño (1998) (a famous writer for children in Colombia); each couple had to make up music for one sentence. There were a number of different sentences comprised of a question and an answer; one of the children was asked to make a musical call, and the other to make the response.
- In the third exercise there were six improvised songs by each one of the child participants in the interview study, with the accompaniment of the teacher on the keyboard; the children were asked to make up an improvised song for someone who they love, a relative, a pet, or a toy.

The songs invented during the music programme, the musical interactions and children’s musical improvisations were transcribed for three different people, revised for an expert and then analyzed through Ockelford’s zygonic theory (2007). It is important to bear in mind that as a tool for researching the cognitive musical structure of children *zygonic theory* is very new and this project is pioneer on this application. This theory suggests a sense of derivation between the musical events of any improvised or composed song. This coefficient of derivation was calculated for each one of these children exercises with the criteria of the Sounds of Intent programme described in chapter 3; the methodological result of this study will show how this criteria was built and applied.

## **Chronology of data collection**

The chronology of the data collection (see also Table 4.1) is as follows:

- Harter's (1999) and Hargreaves et al's (2002) tests were applied at the beginning of the programme
- The first musical exercise was recorded in week 3; the second musical exercise was recorded in week 9; the third musical exercise was recorded in week 16.
- Interviews were conducted at the end of the programme, in week 18
- Diary field notes were taken during the entire programme. These were used to describe the school, and the population, as well to support the biographical aspects of the cases in the psycho-musicological study.

The data from the interview and psycho-musicological studies are discussed in each case, but they are all collated in the psycho-musicological study so as to give a concise, objective and psychologically grounded explanation of the musical analysis of children's improvisations. Data from the experimental-intervention study, interview study, psycho-musicological study, as well as concepts from the Colombian background (chapter 2) and literature review (chapter 3) are also discussed in the general discussion section (chapter 8).

## **Translation of test materials and data**

All the materials needed for this research project including the tests, the interview guide, the informed consent form, programme materials and data needed to be translated. The interview guide, the test and the music programme were translated from English into Spanish; and data from the interviews, the field diary notes, programme songs and children's improvisations were translated from Spanish into English. This was undertaken by two different translators: one native Spanish speaker and another English native speaker; an English native speaker also proof read the entire document. The translation process aimed at literal accuracy for the informed consent form, the test, the interviews and children's lyrics of the songs; but as some data was taken from the notes of the field diary and from the programme songs these were translated more freely. It is important to mention that this process may have an impact on the resulting data of this project, i.e. it is possible that some meanings from the interviews may be difficult to understand for English speakers because of their colloquial content, or that some of the children's lyrics may not make sense in an Anglo-Saxon context.

## **Chapter 5 Experimental intervention study The effects of a music programme on pupils' self-identity**

### **5.1 Background literature review**

As mentioned in Chapter three, one of the foundations of this project is Bronfenbrenner's ecological theory of human development (1979). Bronfenbrenner proposes that the microsystem; the mesosystem; the exosystem and the macrosystems are related environments in human development. Conducting experimental interventional studies means that it is necessary to focus upon the microsystem and the mesosystem, which enables an understanding of the inner world of the children, and their close relationships with parents and the school environment. With regard to the microsystem, it is important to bear in mind that self-esteem and the self-concept are at the core of this system; Harter's (1999) self-esteem test and a test of musical self-concept will enable us to determine what effects the music programme (described in chapter 4) had. The concept of self-esteem can be placed in the microsystem but it is also related to the mesosystem due to the influence that significant others have on children's self-esteem (Harter, 1999); this means that this research project is reflecting phenomena that flow from the microsystem to the mesosystem and vice versa.

According to Hargreaves et al. (2002), self-identity is the overall view that we have of ourselves, in which different self-concepts are integrated, and self-esteem is the evaluative component of self-identity, comprising both cognitive and emotional aspects. In later childhood, children have the ability to form an integrated self system which coordinates representations that were considered incompatible before that age; in this way they become more self-critical, and often compare themselves with others. Therefore it is necessary to analyse in depth several components of Harter's self-esteem test in light of Bronfenbrenner's theories in order to have a better understanding of the results of this study.

Harter's test comprises several categories of self-esteem, including social, physical appearance, behavioural and cognitive. Harter points out that the self comprises self-representations or self-descriptions that are consciously acknowledged by the individual. There is a difference between self-descriptions and self-evaluations. As Harter indicates,



“self- concept is primarily reserved for evaluative judgments of attributes within discrete domains such as cognitive competence, social acceptance, and physical appearance”

(Harter 1999, p. 5) which means that people make domain-specific self-evaluations.

This author suggests that social processes can also be observed in the older child`s appreciation of the attitudes that significant others hold toward the self, attitudes that come to be internalized in the form of domain-specific self-judgments as well as global self-worth. Children in this period next recognize that if other people approve of them, they will approve of themselves; this helps us to explain the categories in the test. Regarding these categories the influence of their peers is important in the image of themselves, expressed in their interactions with others and their physical appearance.

On the other hand, Self-Determination Theory (SDT; Deci and Ryan, 2002) states that children experience themselves as autonomous when they interact with social partners or institutions that respect and allow them freedom of expression and action, encouraging them to attend, to accept and value their inner states, preferences and desires (Skinner and Edge, 2002). These authors propose that the concept of the basic psychological needs for competence, autonomy and relatedness serve to define those contextual factors that tend to either support or undermine motivation, performance and well-being. Relatedness is therefore referred to as the need to experience oneself as connected to other people, as belonging. Competence refers to the need to experience oneself as effective in one`s interactions with the social and physical environments, and autonomy refers to the desire to act according to our genuine desires and preferences, which reflect our true selves (Skinner and Edge, 2011). From this perspective, people are given opportunities to experience themselves as related and belonging when they interact with social partners who love them. That is why these factors are crucial in understanding the ways in which children interact and engage in musical activities.

Regarding the cognitive category, Harter suggests that in the very early childhood stage, the child is incapable of integrating the compartmentalized representations of self, and thus self-description accounts appear quite disjointed; this lack of coherence is a general cognitive characteristic that permeates the child`s thinking across different domains. Young children cannot differentiate between the ideal self-concept and the real self-concept; their self-representations are isolated from one another. Self-representations therefore require a

higher order integration of domain-specific attributes to create a concept of a child's overall worth as a person, namely a representation of their global self-esteem or self-worth (Harter, 1999).

In the middle childhood stage some of the features of the previous stages persist, in that self-representations are typically very positive or negative; the child still lacks the ability to develop an overall concept of his/her worth as a person. The viewpoints of others begin to function as *self-guides* as the child comes to further identify with what he/she perceives socializing agents expect of the self (Harter, 1999). At this stage there is an advance over the previous period in that children come to appreciate the fact that they can have two emotions of the same valence. One feature of self-representations is that they not only become more integrated into higher order generalizations, but they also become more differentiated across domains. During this period the ability to form higher order concepts allows the child to construct a more global evaluation of the self as a person (Harter, 1999). Another advance of this stage is the ability to coordinate self-representations that were previously considered to be opposites, which leads to a view of an integrated self-system leading in turn to both positive and negative self-evaluations.

Therefore self-representations can now cognitively coexist within a more integrated self-system; as a result these self-descriptions begin to represent a more balanced presentation of abilities in conjunction with one's limitations, perceptions that are likely to be more veridical with other's views of the self, which reveals that children at this age become more self-critical. Therefore the child develops a representational system in which positive emotions are integrated with negative emotional representations.

As self-esteem is an aspect of children's socio-emotional development which is linked to the concept of well-being, we have to bear in mind this component for the present research. As previously said, forced displacement causes a severe decline in the well-being of children and their families, creating a residual population highly dependent on state aid, thus diminishing the resources and restricting the strategies for risk mitigation (Ibáñez and Vélez, 2007). Kernis and Paradise (2002) researched the connection between measures of psychological well-being and the level and stability of self-esteem in college students. They found that high self-esteem individuals overall reported greater autonomy, environmental mastery, purpose in life, self-acceptance, positive relations with others and personal growth

than did low self-esteem individuals. What is more important is that differences among high self-esteem individuals also emerged as a function of the stability of the self-system. These authors showed that there is a link between self-esteem and psychological well-being, so that the results of the statistical analysis in this thesis are very important regarding the contributions of musical activities to well-being.

Basic Needs Theory (Deci and Ryan, 2002) suggests that there will be a positive relation between goal attainment and well-being only for those goals that satisfy basic psychological needs. Therefore satisfaction of the needs for autonomy, competence and relatedness could predict psychological health because as some researchers have evidenced “humans are happiest and healthiest when environments and their own inner process permit them to feel effective, choiceful and connected in their ongoing experience” (Sheldon, 2011, p 72).

In relation to music, this topic has been researched by authors such as MacDonald et al (2012), who have explored the relationship between music health and well being: these authors state that “the relationship between music, health and well being is complex because it has numerous facets and challenges” (p. 3). This covers topics such as the effects of community singing on well-being, and also others such as the influence of music on behaviour, musical engagement, music and identities, the communicative potential of music, the social functions of music, music and emotions, among others. Since the focus in this study is on children’s self-esteem, we could suggest that there may also become changes in their well being.

Additionally these authors have pointed out that music plays a crucial role in the development, negotiation and maintenance of our self-identities (MacDonald et al., 2002). According to them an individual who is involved in musical activities, such as listening, playing or composing, develops several aspects of his or her identity process which are linked to the musical behaviours. These processes are deeply connected to people’s musical likes and their ways of socialization with friends, colleagues and relatives.

In summary, these approaches show a relationship between individual, social and musical factors in children’s development and identities. Bearing in mind all of these theoretical perspectives on self-esteem, self-determination, music and well-being, we can see that there is a crucial relationship between the various environments and domains of the individual,

and that therefore this is a complex phenomenon. It may therefore be useful at this stage to remind ourselves briefly of the aims and objectives of the present study in setting out the analysis and results sections of this experimental study.

## **5.2 Aims, objectives, research questions and methodology**

This intervention study is designed to investigate the effects of musical experiences on the social and musical development of marginalized children in Colombia. More specifically: ‘to study the musical and socio-emotional development of marginalized children aged from six to eight years old, and the relationship between them, through an evaluation of the effects of an 8 month music programme’.

This aim led us to the investigation of the first three research questions of the project as a whole, namely:

- a. To what extent does the music programme influence musical development?
- b. To what extent does the music programme influence socio-emotional development?
- c. What are the relationships between musical and socio-emotional development?

## **Method and Design**

### Participants

The school is located in Suba, a district in the north west of Bogotá, which has one of the largest numbers of displaced people in the city. The Suba district comprises several neighbourhoods, of which Bilbao is one. Children between the ages of 5 and 10 years old form around 12% of Bilbao’s population. Their parents work in jobs such as cleaning, recycling, street vending and other casual labour activities. Most of these families are in the lowest Colombian levels of salary income (£75 per month). Some homes are inhabited by more than one family, or by a large extended family whose members are parents, children, grandparents, aunts and uncles. This situation restricts the space for many activities of daily life such as sleeping. Children often have to share beds with siblings or other relatives, which sometimes exposes them to sexual abuse. The Bilbao neighbourhood has only one asphalted road; some of the houses are half built. The streets are dusty, messy and swampy: there is often a lot of rubbish, and street dogs roam about. When it rains, the area develops many of puddles and, in some places there is a strong smell of the drains.

The school is located in a building made up from three houses, each one having four floors which are connected by corridors; the classrooms are the former bedrooms of these houses. These classrooms do not have acoustic isolation, and so the place is noisy: it is difficult to have music lessons in them because of the interruptions from other classes. In addition, in some classes there are 40 to 50 children in one classroom, which makes them very crowded. There are no special rooms for physical, dance or musical activities so the lessons have to be taught in the normal classrooms with the children seated at their desks with a minimum possibility of body movement: furthermore, the main road of the neighbourhood passes by the school, and so there is a lot of vehicle noise and dust in the classrooms. There are no musical instruments available for developing a normal music class where children can experience several sound possibilities and that is why the music programme in this study was designed as a singing workshop.

As outlined in the methodology chapter, the participants in this study were 104 children between six to eight years old. They were divided into an experimental group (52 children) and a control group (52 children) these groups were assigned randomly. Both groups were pre-tested on two measures: one test of self-concept and one of self-concept in music. The experimental group then followed a music programme which was specially designed to and the control group do not followed any musical programme. After this period, both groups were post-tested on the same two measures.

### 5.3.2 Measures

These were Harter's Perceived Competence Scale for Children (Harter, 1999)(appendix one); and a Musical self-concept test which was devised by Hargreaves, et al.(2002) (appendix two).The tests were applied by two different people to the entire sample child by child.

#### 5.3.2.1 Harter's perceived competence scale for children

This test has 24 questions which are divided into 4 categories:

- Social: (which could equally well be named interpersonal); the interpersonal category comprises questions 1, 5, 9, 13, 17 and 21, which ask about having friends and getting along with other children.

- Physical appearance: comprise questions 2, 6, 10, 14, 18 and 22; these questions ask about their physical image, if they feel comfortable about their body e.g. weight and height and the way they look.
- Behavioural: comprises questions 3, 7, 11, 15, 19, and 23; this category asks about how they behave and their image about doing the right thing.
- Cognitive: comprises questions 4, 8, 12, 16, 20, and 24; these questions ask mainly about they are leading their life and therefore has a reflective component which seeks to explore their awareness of their behaviour e.g if they are happy or unhappy with the way they are.

#### 5.3.2.2 Hargreaves et al. (2002) Test of Musical Self-concept

This test comprises 16 questions which ask participants to rate '*How good are you at...* (different musical activities) and '*How good do you want to be at...* (different musical activities) on a series of 5-point scales. In other words, this test has two dimensions; the first question asks about the present, and the second one asks about the future. Musical activities that are included in the test are the most common for people who are engaged in music, namely:

- Understanding music notation
- Singing
- Concentrating when doing music
- Understanding rhythm and beats
- Playing an instrument
- Learning from other people when doing music
- Being confident when playing music
- Improvising music
- Joining in and participating in music

- Keeping in time
- Being tolerant of others people's views about music
- Writing songs or making up music
- Practising music
- Listening to music
- Passing music exams
- Teaching other people to do music

Some of these activities were familiar for these children, but some of them were not, since that they did not read music, or play instruments in a musical band. Other activities, whilst familiar, were a little strange for them because they are related mostly to academic musical activities (eg. 'passing music exams' or 'conducting'.)

## **Design**

As said earlier, the methodological design for this project encompasses a mixed methods approach. A mixed methods approach is required in order to gather quantitative and qualitative data which can investigate the research questions and theoretical approaches in more depth. According to Creswell (2003), mixed methods studies can have several types of design. Which design is selected involves judgments using several criteria such as: (a) implementation, which concerns the criteria used by researchers to collect data; (b) priorities of the researchers have in combining qualitative and quantitative data, and (c) Integration, ie. the strategies used to combine the data. The model for this research project is the *concurrent transformative strategy*, which has the theoretical frameworks of *zygonic theory* (Ockelford, 2007) and Bronfenbrenner's (1978) ecological model of human development as the "driving forces behind the methodological choices" (Plano and Creswell, 2008, p. 185). Another reason for this choice is because all the data were gathered at the same time during one phase, and both the quantitative and qualitative approaches have equal priority.

## Procedure

### Experimental group music programme

This comprised a singing workshop, musical games, musical improvisation games and musical improvisations. It was a specially designed eighteen week programme in which the children had two hours per week of music lessons, one on Tuesday and one on Wednesday, making a total of 36 hours. The first stage of the programme was devoted to introductory activities such as identifying the difference between singing voice and speaking voice, and gaining some confidence with children to make musical activities. During this stage, the children were asked to sing songs that they had already knew in order to know what sort of music they were used to singing, and the way they did it. It was necessary to do some activities regarding voice technique such as breath, keeping the air and releasing it, singing long notes to control the air and the pitch etc, because these children were used to speaking and not singing. When they were asked to sing, there were also many problems with singing in tune; in this stage the first exercise for the musical improvisations was performed. This exercise comprised a musical call and a response between each one of the children and the teacher. This interaction was recorded and transcribed later by three different people.

The second stage of the programme was dedicated to learning some Latin-American and Colombian musical traditional songs (*son de la loma, la mucura, samba le le, el caballo verde, el botecito*) and also to sing canons, such as *Frères Jacques*, and *Asailor went to sea*(see appendix 3). As well as devising musical games and echoes and changing the lyrics of the songs in order to prepare the children for feeling confident to improvise music, there were some choir presentations in school events in this first stage. The second exercise of musical improvisation was made at this stage; this exercise involves putting music into little sentences from the book *Preguntario* written by the Colombian children's poet Jairo Anibal Niño(1998) (see appendix 6). Each pair of children were asked to put several lines or sentences from the book to music. The sentences were given by the teacher and these texts entailed a sentence with one question and one answer which can match the musical structure of recall and an answer, for example, some of the sentences were e.g. 'what is a cat? A cat is a drop of tiger': 'what is a sheep? A sheep is a cloud with little legs'; children



put music to these sentences. This exercise was recorded and transcribed later into musical notation by three different people independent from the researcher.

The third stage of the music programme involved singing songs such as *Buenaventura*, *Pescadito de plata*, *El caballo verde* and *Soy un indio chiquitico*, as well as changing the lyrics of the song learned before and making up songs. The main choir presentations at this stage were one for Mother's day and another one at the Cuban Embassy. At the end of this stage the third musical improvised exercise was developed; for this exercise, each one of seven children was asked to make up a song for someone that the child loved, such as a relative, a pet, or a toy. The teacher started playing some chords (C-G-C in crotchets, alternating hands) on the keyboard, then she started singing in order that the child could follow her and continue singing whatever he or she wanted to express. These improvised songs were transcribed later into musical notation by three different people independent from the researcher.

## 5.3 Results and Discussion

### 5.3.1 Test of Self-esteem (Harter's perceived competence scale for children)

The scores from the 4 component scales of Harter's test are aggregated to form a global self-esteem score for each child: Table 5.1 shows the means, standard deviations and other summary statistics for each of the two participant groups at both pre- and post-test stage.

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Pre-test ; experimental	52	71.88	11.896	1.650	68.57	75.20	37	93
Post-test ; experimental	52	78.50	9.446	1.310	75.87	81.13	52	93
Pre-test ; control	52	73.58	10.243	1.420	70.73	76.43	44	89
Post-test ; control	52	72.65	9.794	1.358	69.93	75.38	47	88
Total	208	74.15	10.631	.737	72.70	75.61	37	93

**Table 5.1** Means, standard deviations and other descriptive statistics for each of the two participant groups at both pre- and post-test stage

2x2 Anovas were carried out on the aggregate Harter scores with participant group (experimental vs. control) as the between-groups factor and test session (pre vs. post test) as the within-groups factor. The results appear in Table 5.2, which show that the main effect for participant group was highly significant ( $p = 0.007$ ), There was also a significant interaction between the two factors which in Table 5.3 and plotted in Graph5.1.

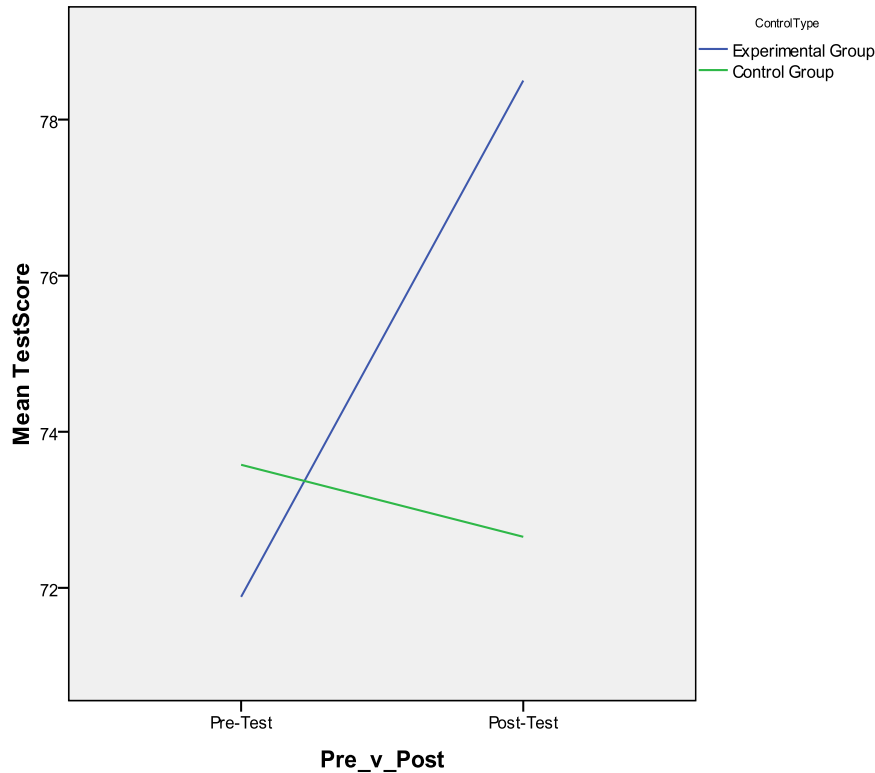
	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	1384.308	3	461.436	4.277	.007
Within Groups	22010.769	204	107.896		
Total	23395.077	207			

**Table 5.2** 2 x 2 Anova summary table on aggregate Harter test scores

This Figure shows that even though the pre-test scores of the experimental group were lower than those of the control group (71.8 and 73.6 respectively), the scores of the former group increased between pre- and post-test, whereas those of the control group declined. This clearly demonstrates that the music programme had some positive effects on the children`s socio-emotional development, particularly on self-identity. It is also important, however, to caution that others factors, such as improvements in the family environment, could be the root cause of this change.

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1384.308 <sup>a</sup>	3	461.436	4.277	.006
Intercept	1143748.923	1	1143748.923	10600.483	.000
ControlType	224.308	1	224.308	2.079	.151
Pre_v_Post	421.231	1	421.231	3.904	.050
ControlType * Pre_v_Post	738.769	1	738.769	6.847	.010
Error	22010.769	204	107.896		
Total	1167144.000	208			
Corrected Total	23395.077	207			

**Table 5.3** Interactions and effects of the pre- test vs post test.



**Figure 5.1** Interaction between pre- and post-test scores of experimental and control groups

Post hoc tests of multiple comparisons were carried out using Tukey tests to analyse these mean differences in more detail. These results show significant differences not only between pre and post test in the experimental group ( $p = 0.007$ ) but also between the post test of the experimental group and the post test of the control group ( $p = 0.023$ ). This table also shows that the difference of 0.077 between the pre-test of the control group and the post test of the experimental group was also close to 0.05, although this difference was not statistically significant.

(I) Test Type	(J) Test Type	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Pre-test ; experimental	Post-test ; experimental	-6.615 <sup>*</sup>	2.037	.007	-11.89	-1.34
	Pre-test ; control	-1.692	2.037	.840	-6.97	3.58
	Post-test ; control	-.769	2.037	.982	-6.05	4.51
Post-test ; experimental	Pre-test ; experimental	6.615 <sup>*</sup>	2.037	.007	1.34	11.89
	Pre-test ; control	4.923	2.037	.077	-.35	10.20
	Post-test ; control	5.846 <sup>*</sup>	2.037	.023	.57	11.12
Pre-test ; control	Pre-test ; experimental	1.692	2.037	.840	-3.58	6.97
	Post-test ; experimental	-4.923	2.037	.077	-10.20	.35
	Post-test ; control	.923	2.037	.969	-4.35	6.20
Post-test ; control	Pre-test ; experimental	.769	2.037	.982	-4.51	6.05
	Post-test ; experimental	-5.846 <sup>*</sup>	2.037	.023	-11.12	-.57
	Pre-test ; control	-.923	2.037	.969	-6.20	4.35

**Table 5.4** Table of post hoc multiple comparisons (Tukey test)

Alongside these tests on the aggregate Harter test scores, Anovas were also carried out separately for each category of Harter's test: social, behavioural, physical appearance and cognitive. There were no significant differences in two of these (social and behavioural); although the main effect for the difference between the two participant groups in the physical appearance category almost reached significance (see Table 5.5).

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	112,346	3	37,449	2,491	,061
Within Groups	3066,423	204	15,031		
Total	3178,769	207			

**Table 5.5** Anova summary table for the category of Physical Appearance in the Harter test

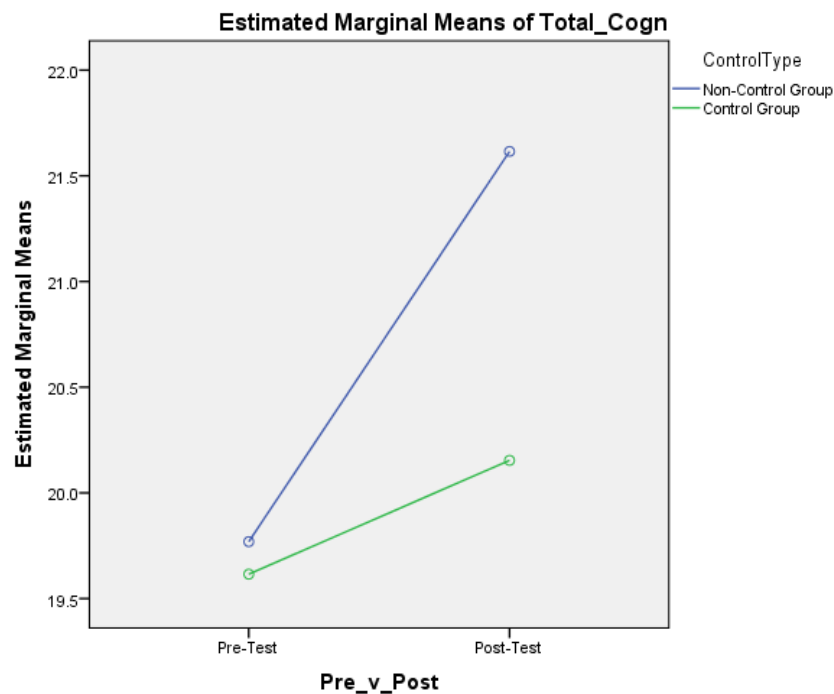
However, for the cognitive category it was found that there was a significant main effect between the participant groups ( $p = 0.013$ ), which means that the impact of the programme was mainly on the cognitive component of these children's self-systems which could be due to their improvements in the management of the musical elements and the choir presentations during the music programme and especially the acquired confidence with the improvisations; this result is shown in Table 5.6, and Table 5.7 and in Graph 5.2. The influence of the musical activities in the cognitive category of the test of self-esteem will be analysed in depth in chapter seven with the study of the musical improvisation of some of these children's cases.

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	130,077	3	43,359	3,678	,013
Within Groups	2404,615	204	11,787		
Total	2534,692	207			

**Table 5.6** Anova summary table for the cognitive category in the Harter test

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	130.077 <sup>a</sup>	3	43.359	3.678	.013
Intercept	85617.308	1	85617.308	7263.503	.000
ControlType	33.923	1	33.923	2.878	.091
Pre_v_Post	73.923	1	73.923	6.271	.013
ControlType * Pre_v_Post	22.231	1	22.231	1.886	.171
Error	2404.615	204	11.787		
Total	88152.000	208			
Corrected Total	2534.692	207			

**Table 5.7** Effects and interactions in the cognitive category



**Figure 5.2.**Anova for the cognitive category in the pre and post test among groups

### 5.3.1.1 Discussion

As Harter (1999) states, the self is both a cognitive and a social construction. This author typifies the self structure in terms of differentiation and integration, and argues that

cognitive abilities emerge during middle childhood and permit the child to construct a concept of her/or his worth as a person. Regarding this topic, it is important to consider that many of the participants in this project come from displaced families that live in serious conditions of poverty. Their scores on the Harter measures (some of them scored 34) in the pre test were very far below the median (71) which means that before the music programme, some of these children had a very low concept of their worth as a person. This situation can be explained in several ways.

One of the explanations for this is due to the complex situation that these children have faced. As said in chapter two (Colombian background), the transformations in the family and social environment produce changes and identity threats in the displaced children. The confrontation of the cultural referents and the transformation of roles and behaviours threaten the subjective reality of children, because their cultural referents are confronted with radical changes, thus resulting in "alternations" (Berger and Luckman, 1966). These radical changes can affect identity as long as it gives rise to incoherence between the individual's subjective reality and objective reality, and can produce insecurity, isolation, melancholy and frustration. Therefore the low scores that some children of the experimental group showed in the pre-test could be due to the experience of the conditions of displacement. Furthermore Dweck's (1999) suggestions, presented in chapter three, in which children who doubt their intelligence could show a helpless pattern which may be also an explanation of these low scores.

As mentioned in the literature review chapter (chapter three), Harter proposes that because the self is a cognitive construction it impacts on two general characteristics of the self – structure, the level of differentiation and the level of integration that the individual can bring to bear upon postulates in his/her self-theory (Harter, 1999, p. 2). Regarding integration, the cognitive abilities that emerge across the course of development allow the individual to construct higher order generalizations about the self in the form of trait labels which permit children to differentiate their abilities across domains and compare their performance to that of others. This is very important because on this test the music programme impacted significantly on the cognitive component of the self-system. This change can be explained as a result of musical activities not only making these children more aware of their worth as a person but also making them more confident to improvise



and express their feelings emotions and thoughts through music.

Figure 5.2 shows that in the cognitive category the difference between both groups after the music programme was significant which means that children from the experimental group seems to like themselves as a person, while children from the control group seem not to have a positive concept about themselves. This is congruent with the view proposed by Dweck (1999), who declares that a mind set is a system of assumptions, beliefs and values that once established, informs our goals, decisions and the ways we view ourselves and others in our world. She states that a growth mindset is the hallmark of successful individuals and is a crucial component of achieving positive motivation.

From these results it seems that children become more aware of their worth as a person but also of their feelings and emotions. In some way the music programme helped them to be more aware of how they feel; especially in the presentations, which we will analyse in chapter six. Additionally the musical improvisations helped these children to gain awareness in the ways that music can help them to express their feelings, but also the management of the elements of the musical language gives them the confidence of being themselves, and using music as a mean of communication. This topic is crucial for the present research but we will come back to this point later in chapter six and seven with the analysis of the interviews and the psycho-musicological analysis of some specific cases.

The results of these tests also show that these children have several ways to cope with the difficulties experienced by them in their daily lives. Therefore their resilience is evidenced when there is a level of awareness about their own situation and the ways to deal with difficulties; this awareness could be also related to musical activities.

As a reminder of what was said in chapter three, O'Neill (2011) gives a clue to understanding that a growth mind set is a crucial component which is "characterized by a passion for learning, the active seeking of challenges, a valuing effort, and the resilience necessary to persist in the face of obstacles or adversity" (O'Neill, 2011, p. 37); what is more she states that "resilient children who experience failure seem to bounce back faster and display a growth mind set" (p. 39). From this perspective, resilience refers to the capacity or tendency to rebound from adversity; it is associated with optimal optimism, active coping and problem solving, emotional self-regulation, desire to improve oneself, social support and the ability to turn traumatic helplessness into learned helpfulness, humour and

meaning. This approach explains resilience as an active concept similar to the notion of growth mindset, as well as different self-theories leading to different levels of resilience. Therefore, a growth mindset can promote resilience and increase learning opportunities. Resilience is also related to the mastery-oriented pattern and helpless pattern described by Dweck (1999). The mastery-oriented pattern refers to the hardy response to failure of some individuals who remain focused on achieving mastery in spite of their difficulties. People with this kind of response welcome the opportunity to confront and overcome obstacles; they tend to maintain the positive mood they had and engage in some form of self-instruction or self-monitoring designed to aid their performance. It allows persistence but it does not force anyone to persist when a rational analysis suggests doing otherwise. Conversely, children with the helpless pattern report negative feelings and views of themselves when they meet obstacles. As was said before from this perspective self-esteem is not an internal quantity that is fed by easy success and diminished by failures. That is why it is important to remind what Carol Dweck (1999) suggests,

It is a positive way that students experience when they engage in something fully and use their resources fully in the service of what they deeply value. It is not an object we can hand them on a silver plate, but it is something that we can facilitate [...] It is something that they are in charge of, and we can simply teach them how to live their lives so that they will experience themselves in positive ways. (p 128-129)

Following O'Neill's (2011) and Dweck's (1999) ideas, we can say that the post-test increase in the cognitive component of these children's self-identity helped them not only to have a mastery-oriented pattern but also to be more resilient. As a final comment the concepts of Deci and Ryan (2002) of basic needs theory in which competence, autonomy and relatedness are very close to O'Neill idea of resilience and well being are linked on this study to well-being. Therefore the results of this study show us that musical activities increases children well-being in aspects such as resilience, and competence, autonomy and relatedness. The question now is why? We will refer to this aspect more in depth in chapter seven, with the psycho-musicological analysis of some of their musical improvisations.

### **5.3.2 Test of musical self-concept**

The results of the equivalent Anovas to those in the previous section for the test of self-

concept in music did not show any significant main effects or interactions; however, an exploratory factor analysis was undertaken. Principal components analyses were carried out on the intercorrelations between the scores, and a Varimax rotation was performed on the resulting factor matrix in each case. This factor analysis was carried out for each of the dimensions of the pre-test and the post test, for present: *how good are you at...?* and future: *How good do you want to be at....?* The dimension of the present indicates the actual concept that the child has at that moment in relation to a particular musical activity, whilst the dimension of future indicates the expectancies that the child has in relation to musical activities (what he wants to do in the future). The results of the dimension of present in the pre-test are shown in table 5.6; and for the post-test are shown in table 5.7. The results for the dimension of future in the pre-test are shown in table 5.8 and for the same dimension in the post-test in table 5.9.

‘How good are you at...’	Component	
	1	2
Understanding music notation	.581	.056
Singing	.041	.863
Concentrating when doing music	.449	.607
Understanding rhythm and beats	.744	.467
Playing an instrument	.851	.256
Learning from other people when doing music	.851	.256
Being confident when playing music	.666	.492
Improvising music	.688	.531
Joining in and participating in music	.306	.801
Keeping in time	.690	.482
Being tolerant of other people’s views about music	.664	.368
Making up music	.577	.570
Practicing music lessons	.624	.595
Listening to music	.619	.585
Passing music exams	.672	.549
Teaching other people to do music	.503	.665

**Table 5.8** Varimax factor matrix: components of the pre-test of musical self-concept (present component)

Table 5.8 shows that in the pre-test of children's self- concepts in musical activities in the dimension of present ( how good is he/she at...) seems to emerge one general factor that is the social one with two main components one is singing and the other one is performing. This analysis shows that performing and doing music with others which seems to be a sort of social-performative is very important for these children.

How good are you at...	Component		
	1	2	3
Understanding music notation	.651	.257	.117
Singing	.546	.149	.445
Concentrating when doing music	.396	.522	.104
Understanding rhythm and beats	.791	.230	.107
Playing and instrument	.369	.095	.667
Learning from other people when doing music	.510	.355	.184
Being confident when playing music	.582	.143	.423
Improvising music	.623	.478	.211
Joining in and participating in music	.432	.329	.492
Keeping in time	.737	.107	.252
Being tolerant of other people's views about music	.249	.695	.074
Making up music	.570	.410	.122
Practicing music lessons	.232	.641	.465
Listening to music	.390	.631	.229
Passing music exams	.057	.802	.127
Teaching other people to do music	.041	.189	.634

**Table 5.9** Varimax factor matrix: components of the post-test of musical self-concept (present component)

On the other hand in the pos-test for the same dimension (present), the former factor changed into a rhythmic one as the main factor with two components one is related to learning and the other one is related to performing, again the social component seems important but with the characteristic of teaching to others. This aspect is illustrated on table 5.9.

Another situation is showed in the dimension of future in the pre-test in which there is a

more general musical factor is indicated which comprises several musical activities but nevertheless this factor has an emphasis on singing, improvising and learning This aspect is shown in table 5.10.

How good do you want to be at...	Component		
	1	2	3
Understanding music notation	.365	.283	.482
Singing	.033	.086	.837
Concentrating when doing music	.659	.412	-.070
Understanding rhythm and beats	.499	.241	.581
Playing and instrument	.498	.285	.200
Learning from other people when doing music	.138	.779	.071
Being confident when playing music	.492	.476	.276
Improvising music	.298	.732	.095
Joining in and participating in music	.181	.624	.343
Keeping in time	.387	.563	.247
Being tolerant of other people's views about music	.704	.208	.161
Making up music	.146	.480	.413
Practicing music lessons	.630	.232	.366
Listening to music	.790	.066	.059
Passing music exams	.666	.295	.195
Teaching other people to do music	.271	.718	.125

**Table 5.10** Varimax factor matrix: components of the pre-test of musical self-concept (future component)

Conversely a different situation happens in the dimension of future in the pos test in relation to musical activities it appears a general factor in which learning seems very important with the components of rhythm, performing improvising and a social component

that comprises this general self-concept about musical activities. These results are shown in table 5.11.

Pattern Matrix					
How good do you want to be at...	Component				
	1	2	3	4	5
Understanding music notation	.126	-.106	.758	.045	.044
Singing	.263	.317	.498	.244	.171
Concentrating when doing music	.755	.195	.211	-.052	.043
Understanding rhythm and beats	.758	.064	.200	.187	-.037
Playing and instrument	.476	-.030	.122	.696	-.091
Learning from other people when doing music	-.041	.504	.514	.326	-.073
Being confident when playing music	.573	.063	-.033	.437	.303
Improvising music	.657	.343	-.098	.182	.233
Joining in and participating in music	.211	.646	-.267	.313	.254
Keeping in time	.441	.395	.504	.045	.065
Being tolerant of other people's views about music	.444	.107	.366	.015	.181
Making up music	.103	.107	-.050	.139	.822
Practicing music lessons	.121	.723	.113	.168	.019
Listening to music	.267	.690	.139	-.187	.236
Passing music exams	.088	.125	.222	-.013	.799
Teaching other people to do music	.006	.264	.171	.794	.183

**Table 5.11** Varimax factor matrix: components of the post-test of musical self-concept (future component)

### 5.3.2.1 Discussion

The results illustrated above show a variation in children's self concept in relation to musical activities before and after the music programme. Before the programme children's self- concept about music indicate that they have a view of themselves as good for music in general but especially at singing and performing. This same pre-test but in the dimension of

future indicated that their expectancies about musical activities at that time were more related to a general musical factor but with an emphasis in singing, improvising and learning which means that these children had bigger expectancies regarding these aspects in musical activities.

In relation to the post test the main factor turned from a performative one into a rhythmic factor as an effect of the programme, while their expectancies about musical activities for the future remained almost the same as in the pre-test which is a general factor with an emphasis in learning, singing and improvising but in this case a social component emerged. These results means that the rhythmic activities were the most effective in the music programme in changing these children's self- concept in music. We have to remember this effect because this aspect is essential for the results and the analysis of this research project. Therefore this aspect will be analyzed in depth in chapter seven.

#### **5.4 General Discussion**

Musical activities have a crucial role in the development, negotiation and maintenance of our self identities (MacDonald et al., 2002). An individual who is involved in musical activities, such as listening, playing and composing, develops several aspects of his or her identity process which are linked to the musical behaviours. These processes are deeply connected to people's musical likes and dislikes, and their ways of socialization. The results in this research project point out that these musical activities have a dominant effect in the cognitive component of children's self-identity; which means that children become more aware of their emotions and their musical skills as individuals and in relation to the group while they are singing and improvising. This aspect is crucial to identify that music is very important for the knowledge that it gives to us. It seems to be that the reflection and regulations of our emotional state are facilitated by musical activities which is why these children's cognitive component showed significant changes after the programme.

For these children these musical activities are identified as a general factor which could include singing, improvising and learning but in which rhythmical activities are crucial at least after this programme. Some of them, such as rhythm, improvising and listening, can be related to cultural practices such as dancing, and may relate to their love of traditional and popular music which will be analysed in the interviews chapter (chapter six). Others,

such as learning and improvising music, could have a link to learning and socialization. As Sloboda (1985) points out the development of musical abilities involves two basic processes: enculturation and training, which were discussed in chapter three. Musical learning depends on several factors such as cultural context, motivation, opportunities and the features of musical experiences at particular ages in relation to general cognitive skills as North & Hargreaves (2008) indicate therefore musical development is divided in several activities such as singing, melodic perception, graphic representation of music, and composition (see eg, Hargreaves, 1986, 1996); other authors discuss skills, understanding and attitudes as some activities crucial in musical development (e.g. MacPherson, 2006). At the heart of these various distinctions is the understanding that musical development comprises the areas of production, performance and perception. Therefore some of the activities chosen by these children maybe are connected to the enculturation process like the rhythmic one while others are linked to the training process, such as those indicated in the learning component.

For this research project, the process of musical enculturation is central, because children who come from forcibly displaced communities do not have musical training, such that their musical development is mainly gained through the enculturation processes. Sloboda (2005) supports this view, pointing out that “exposure through enculturation to certain types of music can be a sufficient condition for the development of musical ability. What remains to be explained is why individuals develop at different rates and to different levels” (p. 266). This assertion gives a clue as to what happens to the musical development of children under conditions of social marginalization but the questions remains as a need for understand the difference between several cultural context.

North and Hargreaves (2008) suggest that enculturation processes allude to age-related changes that occur spontaneously in a given culture, without any conscious effort or direction. Conversely, training gives raise to age-related changes that arise from conscious directed intervention. In other words “*enculturation* results in normative development – changes that happened naturally as children grow up in a given culture; whereas training results in what might be called specialist or expert development” (p. 332). These aspects encourage the view that there exists a sequence of musical achievements which are fulfilled by most children in a particular cultural environment. The enculturation process is



characterized by a self awareness effort, and the need for explicit instruction. Apart from the differences in the type of music education available, many people develop several ways of engaging with music, like singing or listening to music. Nevertheless enculturation and instruction have a tie that can be identifies in several music products as the creative ones. This aspect will be discussed later in chapter seven, in which the structure of some children's musical improvisations will be analyzed.

In this sense the differentiation between enculturation and training has important educational implications, since it parallels the distinction between specialist and generalist methods of music education; specialist tuition is carried out in conservatoires and specialized academies, whereas generalist music education is which many children encounter in the regular schooling. Therefore both components enculturation and instruction play important role in this study because as we saw in the factor analysis musical learning is crucial for them. But it is not just learning it is also what they bring from their context which matters for these children. Therefore music education has to bear in mind not just only the training that the school gives to children, but also the musical elements and experiences that children bring from their family and cultural environment. Learning, performative, improvising and rhythmical activities seem to be very important for these children. Some of them come from their cultural and family environment such as rhythm, performance, and improvisation but learning comes out from their desire to learn more about and express themselves better through the language of music.

As a final conclusion for this chapter the most important aspect from this study is related to children's emotions and self identity, as the results from Harter's test indicate, musical activities such as singing performing and improvising are very important because through them these children learn about themselves as the improvement in the cognitive component showed us. Therefore music it is not just fun it also teaches us about how to deal with our different emotional states and at least for these children make them more conscious of their emotions which must be crucial in any educational programme.

## **Chapter 6: interviews study The functions and value of music**

### **6.1. Background of literature review**

In order to have a better understanding of the findings in this interviews chapter it is important to revisit two topics, namely the situation of internally displaced people in Colombia, and the main theoretical approaches to musical development, family and school environment. Both are framed by Bronfenbrenner's theory, in which the children's context is situated at the level of the macro-system; the family is placed at the level of the *meso-system* and the individual (children) lie at the level of the *micro-system*. The analysis of the relations between these three levels is important for the present chapter since it guides us to a comprehensive understanding of children's socio-emotional and musical development.

The first part of this chapter will revisit these two issues: and then will move on to the aims, research questions and methodology, results and discussion of the interview study.

#### **Colombian situation of internal displaced families**

As referred to in chapter 2, the political situation in Colombia combines the influences of armed groups such as guerrillas, paramilitaries and drug dealers, who force rural families to migrate involuntarily to avoid the recruitment of children or family members by armed groups, turning them into internally displaced people (IDPs). Some of the regions most affected by this are in the north of Colombia -Sierra Nevada de Santa Marta and Montes de María; the Amazonian forest; and the North West -Western region of Antioquia, Urabá. Those most affected by this situation are mainly communities from Afro-Colombian and indigenous backgrounds.

When a family decides to migrate, the prevailing need is the well-being of all of the family members, especially children, so they mainly consider places with better living conditions including better access to employment opportunities, state services, and levels of education, such as those provided in Bogotá. However, the reality for them in these cities is different

to what they might have expected, and this throws them into a “trap of poverty” (Ibañez, 2009). Most displaced people arrive in small groups in the poor neighbourhoods of Bogotá. The problems of security faced by these families mean that they fear being identified, and this prevents the formation of neighbourhoods of displaced people. Instead, they settle down under conditions of misery among those who have been already affected by poverty in the city. The displaced families try not to be noticed, mainly because they are afraid of people already in the neighbourhoods in which they arrive (Ibañez, 2009).

Some effects of this conflict have been to change the typical family composition, leading to an eradication or rupture of their social and cultural networks, giving rise to the loss of well-being and their means of living, thus making the displaced populations vulnerable. This profile of vulnerability is aggravated by family fragmentation produced by displacement which occurs along with migration. Children and heads of household are usually those who are separated from the family; 6.4% of the households lose their heads by abandonment, death or disappearance. Displacement changes the relationships between parents, as well as between those parents and their children. Parents seem to become less tolerant of their children and of the elderly. The traditional patriarchal pattern of respect and authority that prevailed in the countryside is replaced by one that imposes mistreatment (Hernandez & Gutierrez, 2008). The bewilderment of displacement, the expectation of knowing the city and trying to become part of it, together with the efforts against the discrimination of other youths and children, can drive them to the streets with all their risks. The selling and consumption of drugs, enrolment into urban armed groups, common delinquency, sexual abuse and exploitation constitute the main dangers for them (Hernandez & Gutiérrez, 2008).

Most of the jobs that household members can get come from the informal sector of the economy or from the ‘black market’ sector, with low remuneration, without social security, and with little labour stability. The economic and social situations of the families do not seem to improve after displacement, but rather they worsen, forcing families to adopt costly actions such as interrupting their children’s school education, and introducing them into the labour markets. The impossibility of exercising their capacities rebounds on their self-

esteem, their dignity and their participation in society (Hernandez & Gutierrez, 2008).

It is therefore not only difficult for these families to ensure a good education for their children, but also there is a lack of investment from the Colombian government in these children's development, as is suggested by Sen (2003). Besides poverty and the precariousness of daily living, displaced people also face intra-family violence, the loss of their traditional knowledge, their community values, traditional practices, and the transmission of cultural identity: this has been described by Richman (1998) as "cultural sorrow". This simultaneous process of cultural mourning and assimilation of new values and customs can constitute an additional source of individual tension and conflict in the relationships inside of and outside of the family.

The confrontation of the cultural referents and the transformation of roles and behaviours threaten the subjective reality of children, because their cultural referents are confronted with radical changes, thus resulting in "alternations" (Berger & Luckman, 1966). These changes can affect identity and lead to incoherence between the individual's subjective reality and objective reality, and can produce insecurity, isolation, melancholy and frustration. Displaced children are exposed to bullying and exclusion. In the city many of them lose their collective reference points and their identities, whereas in the past they had constructed a sense of ownership in their relationship to the countryside or the town where they grew up, which allowed them to be identified as "being part of" a community, and to construct the notion of "us" (Palacio & Sabatier, 2002).

These losses and ruptures fragment the displaced and challenge their value systems, leading them to re-construct their symbolic bases and their previous acquired knowledge. Families that move with all their members survive in the cities if they learn how to live in the new place, and if they reassemble the identity of their new roles and adapt socialization processes according to the new demands (Bello and Ruiz, 2002).

## **Self-esteem, self-determination theory and resilience**

Harter's (1999) conceptions of self-esteem are one of the main foundations of this project since she explains several components of self-esteem, and illustrates the importance of socialization experiences and the cognitive process involved, as was explained in Chapter three. Dweck's (1999) view of mastery and helplessness in relation to self esteem also contributes to our analysis of children's', parents' and teachers' attitudes towards musical activities.

O'Neill's (2011) view of resilience refers to the capacity or tendency to rebound from adversity; it is associated with optimism, active coping and problem solving, emotional self-regulation, the desire to improve oneself, social support and the ability to turn traumatic helplessness into learned helpfulness, humour and meaning (as was described in Chapter 3). This concept is crucial to the analysis of the interviews in the present chapter.

As a reminder of what was explained in Chapter 3, Deci and Ryan's (2002) SDT theory indicates that people experience well-being when they are given opportunities to view themselves as related and belonging when they interact with social partners who love them, and also when they have a supportive family and school environment; children experience themselves as autonomous when they interact with social partners or institutions that respect and allow them freedom of expression and action, encouraging them to attend, to accept and value their inner states, preferences and desires. In other words "children who felt securely connected to and cared for by their parents and teachers are the ones who more fully internalized the regulation for positive school-related behaviour" (p.19). STD theory also explains how people cope with obstacles, troubles and loss and that these ways of coping have two components: a sense of control, and of social support (Skinner & Edge, 2002).

Furthermore these authors (Skinner & Edge, 2002; Sheldon, 2002) state that Basic Needs Theory (BNT) contributes to our understanding of general well-being, and propose that the needs for autonomy, competence and relatedness can predict psychological health because

“humans are happiest and healthiest when environments and their own inner process permit them to feel effective, choiceful and connected in their ongoing experience” (Sheldon, K 2002,p 72).

### **Music, family, school and social environment**

As said in Chapter 3, singing is one of the main musical activities for children. Authors such as Welch (2005) have pointed out that singing is crucial in children’s musical development. The relationship between singing and communicative musicality is identified by Malloch and Trevarthen (2009), who indicate that vocal improvisation is at the core of communicative musicality since communicative musicality has its origins in talk, singing and the rhythmical games that parents or caregivers usually play with children. These demonstrate the general features of interactive musicality, showing the movements and emotions which are shared in the interactive process between infants and parents (Malloch and Trevarthen, 2009). Furthermore, as Welch (2005) indicates, “singing can be a form of group identification and social bonding” (p.254) and Cohen (2012) goes further, proposing that “song is serving a purpose for children as it does for adults of expressing what may be difficult to say in words” ( p. 180). From these theoretical contributions it can be concluded that singing is crucial in children’s musical development.

An additional aspect of singing is vocal play, which is explained in Chapter 3 from the perspective of Papousek and Papousek (1981). These authors propose that later in childhood, vocal play turns into musical games, improvisation and creation. Several authors suggest that parents play a crucial role in singing development since they encourage children to take part by slowing down the tempo, pausing, making glissandi, imitating, or playful duetting (Papousek& Papousek (2003); Malloch & Trevarthen (2009); Mazokopaki & Kugiumutzakis (2009); Eckerdal & Merker (2009);Gratier & Apter-Danon (2009). These perspectives are the links between singing and communicative musicality as we suggested earlier.

Singing also plays an important role in social activities, and in the enculturation process

within which children increase the number of musical interactions within their context (Hargreaves, 1996). All these authors propose that the development of musical activities comprises two processes: musical enculturation, which is generalized and effortless, and training, which is specialized, deliberate and conscious (Sloboda, 1985). Musical development is seen as comprising several activities, such as singing, melodic perception, graphic representation of music, and composition (Hargreaves, 1996); others talk about skills, understanding and attitudes (MacPherson, 2006). Most of these authors agree that musical development comprises the areas of production, performance and perception.

For the purpose of this chapter musical enculturation process are central, because children who come from forcibly displaced communities do not have musical training, such that their musical development mainly occurs through the enculturation processes. Sloboda (2005) supports this view, pointing out that “exposure through enculturation to certain types of music can be a sufficient condition for the development of musical ability. What remains to be explained is why individuals develop at different rates and to different levels” (p. 266). This assertion gives some clue as to what happens with the musical development of children under conditions of social marginalization.

As it was said in Chapter 3, Miñana (2009) has a different perspective on the enculturation process. From his work with the Nasa indigenous people, Miñana proposes a critical view of enculturation indicating that musical learning is concerned not only with what parents can teach to the child, but also with the participation of the child in settings where music is performed, and in which participation is often facilitated if the child has musicians among family, friends or close neighbours; these experiences are when the enculturation process occurs. Miñana calls this process “*learning among the legs of the elderly*”. and it is crucially important because it emphasises the significance of the social environment in children’s musical activities.

Some researchers (e.g. Borthwick and Davidson, 2002; Lamont, 2002) explain how the family and the school environments influence the musical experiences of children so that the support of family and teachers is central for their musical and socio-emotional

development. Borthwick and Davidson (2002) also focus on the family perspective of children's musical activities; they conclude that "musical beliefs and experiences of the parents are of central importance, as they shape the way in which the subsequent generation experience and value music for themselves within the family" (p.76). These researchers conclude that the family and school environments provide a good setting in which to observe the musical attitudes of children, parents and teachers. As Trevarthen (2002) points out, "Our identity is our place in a collaborative awareness of the world and what to do in it" (p.34); which means that the entire world for a child could be encompassed within the family and the school settings.

Furthermore, McPherson (2009) notes that "parental styles and practices help satisfy children's most basic psychological needs, which are to feel competent, to feel that they have some control over the choices to be made during the learning process" (p. 95). This is an important point of view for the analysis of the attitudes of children, parents and teachers in relation to musical experiences, because it shows how practices, styles and parental affection influence children's self-esteem and promote musically effective learning. As we have seen from these perspectives, the family and school environments are key aspects of musical and socio-emotional development that will be analyzed in this chapter.

## **6.2 Aims, objectives and research questions**

To investigate the effects of musical experiences on the social and musical development of marginalized children in Colombia. More specifically:

- a. To study the musical and socio-emotional development of marginalized children aged from six to eight years old, and the relationship between them, through an evaluation of the effects of an 8 month music programme.
- b. To describe the attitudes of children, parents and teachers towards this music programme.



## **Research questions**

This interview study was designed to investigate the third and the fourth research questions of the project as a whole, namely:

- Is there a relationship between musical and socio-emotional development in this context and, if so, what is its nature?
- What do parents, teachers and children themselves perceive to be the impact of the programme?

Although the interviews give data for the complete research, this last question about parents, teachers and children's attitudes is the specific designed question for this interviews study.

## **6.3 Method and Design**

### **6.3.1 Participants**

These were pupils at a school located in Suba, a district in the north west of Bogotá which has one of the largest numbers of displaced people in the city. Children between the ages of 5 and 10 years old form around 12% of Bilbao's population. Their parents work in jobs such as cleaning, recycling, street vending and other casual labour activities. Most of these families are in the lowest Colombian levels of salary income (approximately £75 per month). Some homes are inhabited by more than one family, or by a large extended family whose members include parents, children, grandparents, aunts and uncles.

As mentioned in Chapter 4, the school is located in a building made up of three houses, each one having four floors which are connected by corridors; the classrooms are the former bedrooms of these houses. These classrooms do not have acoustic isolation so the place is noisy and it is difficult to have music lessons in them because of the interruptions from other classes. In addition, in some classes there are 40 to 50 children in one classroom, which makes the rooms very crowded. There are no special rooms for physical, dance or musical activities so the lessons have to be taught in the normal classrooms with the children seated at their desks with a minimum possibility of body movement.

Furthermore, the main road of the neighbourhood passes by the school, and so there is a lot of vehicle noise and dust in the classrooms. There are no musical instruments available for developing a normal music class where children can experience several sound possibilities and that is why the music programme in this study was designed as a singing workshop.

As outlined in Chapter 4, there were 104 children between six to eight years old in the experimental study. They were divided into an experimental group (52 children) and a control group (52 children)- the groups were assigned randomly. The experimental group then followed a specially designed music programme (also described previously in Chapter 4). For this interview study, eight children and one of the parents of each from the experimental group and six of their teachers were interviewed. The interview schedule is presented in Table 4.2 (Chapter 4). The interviews were conducted at the end of the music programme by the researcher; they were transcribed and coded by three different people using a scheme of content analysis that was specially devised for this study.

### **6.3.2 Measures**

The interview is one of the most widely used qualitative research tools, and is appropriate for the in-depth examination of a topic. Semi-structured interviews are the commonest and most diverse type of interview: they fall between structured and unstructured formats, but are more similar to the latter in the sense that they also generate qualitative data. From the perspective of Arksey and Knight (1999), the approach adopted in a semi-structured interview is far less formal than that employed in a structured interview in that the interviewer does have a specific agenda to follow and will have selected beforehand the relevant topics, areas and themes to pursue. The interview guide presented in Table 4.2 (pag 145) is structured to reflect the research questions, and to produce data that can be used to answer the research questions.

### **6.3.3 Design**

As said earlier, the methodological design for this project encompasses a mixed methods approach. This mixed methods approach is required in order to gather quantitative and qualitative data which can help to investigate the research questions and theoretical approaches in more depth. According to Creswell (2003), mixed methods studies can have several types of design. Which design is selected involves judgments using several criteria such as: (a) implementation, which concerns the criteria used by researchers concerning the most appropriate methods of data collection; (b) the priorities that the researchers have in combining qualitative and quantitative data, and (c) integration, that is to say, the strategies they use to combine the different forms of data.

The mixed methods model for this research project is the *concurrent transformative strategy*, which can encompass Bronfenbrenner's ecological development theory, the theories of self-esteem reviewed earlier, self-determination theory, and theories of musical development as well as musicological approaches such as zygonic theory: these form the "driving forces behind the methodological choices" (Plano and Creswell 2008, p. 185), in which quantitative and qualitative approaches have equal priority. The interview study is part of the entire research project and this section was designed in order to give a deeper explanation of the results in the experimental study and to give an ecological view of the children's musical development, as conceived in Bronfenbrenner's theory, in which individuals' behaviour is deeply related in their environments.

### **6.3.4 Procedure**

The procedure for the interview study includes the music programme, with all its choir presentations, because these were activities related to the questions in the interview guide and in the interview schedule. The pilot study for the interview schedule was carried out in London, in a Cultural/Complementary School for Latin American children that works on Saturdays. This experience allowed the researcher to see the differences in children's context and raised some other questions that could be undertaken in future research projects.

In the field work in Bogota, Colombia the entire schedule was developed (see Table 4.2 ) and was applied separately to each of the interviewees (eight of the children, one parent of each (8), and 6 of their teachers) at the end of the eighteen week music programme. The interview study therefore comprises 22 individual interviews in all. These interviews were organized in three different groups of participants (children, parents and teachers). The interviews were transcribed and codified by three different people and analysed by a content analysis technique developed specifically for this study (Kvale 1996; Silverman 2011) and then translated into English for two different translators, an English native speaker and a Spanish native speaker, as it was said in chapter 4.

### **Reminding of the music programme**

As a remind of what was said in chapter 4 the music programme comprised a singing workshop, musical games, musical improvisation games and musical improvisations followed by the 22 interviewed (8) children, (8) parents and (6) teachers. It was a specially designed eighteen week programme in which the children had two hours per week of music lessons. The first stage of the programme was devoted to introductory activities such as identifying the difference between a singing voice and a speaking voice, and gaining some confidence with children to make musical activities. During this stage, the children were asked to sing songs that they had already knew in order to learn what sort of music they were used to singing, and the way in which they sang them. In this stage the first exercise for the musical improvisations was performed.

The second stage of the programme was dedicated to learning some Latin-American and Colombian musical traditional songs (*son de la loma*, *la mucura*, *samba le le*, *el botecito*) and also to sing canons, such as *Frères Jacques*, and *ASailor went to sea*. As well as devising musical games and echoes and changing the lyrics of the songs in order to prepare the children for feeling confident to improvise music, there were some choir presentations in school events in this first stage in which teachers were present.

The third stage of the music programme involved singing traditional Colombian songs such

as *Buenaventura*, *Pescadito de plata*, *El caballo verde* and *Soy un indio chiquitico*, (see Appendix 3 and 4) as well as changing the lyrics of the song learned before and also making up songs. The main choir presentations at this stage were for Mother's day, which all the teachers and parents attend, and another one at the Cuban Embassy that the teachers and some parents attended. At the end of this stage the third musical improvised exercise was developed. At the end of this music programme the interviews were carried out with seven children, their parents and six of their teachers. The interviews were categorized and codified by three different people using the content analysis technique: their coding were combined and organized into four different categories based on the general themes which emerged.

## **6.4 Results**

The results show that several themes did arising from the categorization of the content analysis method. The first part of the results section details those emerging from the children's responses; the second part those from the parents' responses, and the third part those from the teachers' responses. A comparison between all three of these sections is presented in the final discussion segment.

### **6.4.1 Children's responses**

The participants were eight children from the experimental group, selected by their scores on the self-esteem test; they included the two children with the lowest scores, two with intermediate level scores, the two with the highest scores, and two special cases. These interviews were codified and categorized using the content analysis technique.

Regarding the category of *musical likes and dislikes* all the children said that they "liked music very much". When they were asked about what sort of music they liked, the answers from all of them mentioned popular and commercial music such as reggaeton, vallenato, merengue, salsa, and champeta (very commercial musical genres most of them come from the Caribbean coast), these are available on their relatives' mobile phones or radios. One of the children said "*I don't have a radio, but my brother has a radio*". Another child said

*“My sister sometimes lends me her mobile to listen music... or my cousin Laura... or my brother James or my brother Christian...but they[her parents] are going to buy me a radio”. One of the girls said: “the songs that my brother sings to me and the music that I listen in the radio...reggaeton, vallenato”.*

At school, they declare that they listen to religious music, music from the school events e.g izadas de bandera-flag hoisted, which is a sort of school event that could be similar to the prize ceremonies in British schools. These events are very common in Colombian schools especially in primary schools; usually in these events children with good academic levels of achievement, or with good discipline, hoist the flag while all the school sing the national anthem and the children from every class who have good levels of achievement, or who have behaved well during the last month, get a prize which usually is a medal or other award. In these events it is usual that the musical groups have presentations. All of them said that they liked songs that they sang in the choir. One of the children said: *“the songs that you have taught us”*; in fact some of them mentioned these songs not by their titles but by their lyrics e.g: the song *They are from the hills (Son de la Loma)* was called by the children: *mum I want to know... (mama yo quiero saber )* which is the first sentence of the song. Another song referred to was *I have a horse*: this is the first sentence of the song *The Green Horse (El Caballo Verde)* (See appendix 3).

Regarding the category of ***enjoyment of musical activities*** and the question about what sort of musical activities they liked most, all of the children said that they liked to sing in the choir. Some of them said that they also like to compose songs and play instruments. One of the children said *“Singing, because when one is going to sing it is beautiful*; another said: *I like to compose songs*; another said *“I’d like to play an instrument...I’d like to play the guitar but I haven’t got a guitar... they[his parents]haven’t bought me one”*. A different one said: *“I’d like to play an instrument...that thing that they play in the martial band...the cymbals”*.

Concerning the responses to the question if they like to make music with friends or alone; all of them said that they like to make music with friends and two of them said sometimes

alone. Some of them referred to others such as their relatives (parents, brothers or sisters) e.g. one of the girls said “[I sing] *with my sister the songs that she sings... she also knows songs*”; another girl said: *Belinda, the music that my sister knows...romantic* (ballads). While one of the boys said: *Sometimes we sing at home with my parents*.

In relation to the question asking if they enjoyed the music lessons, all said they liked to sing in the choir and enjoyed several activities in the programme. Some of them referred mainly to the activities with the musical groups of the school and to the songs that they learned in the choir, e.g. one of the boys said: “*The rehearsals with the chirimia*[is an ensemble of musicians who play traditional music from the North coast of the country. It is composed by clarinet and percussion instruments(tambora, llamador and alegre)]. *And the song of indio chiquitico (the little indigenous), son de la loma, el barquito, Bello Puerto de mar (Buenaventura)*. GZ: Why did you like these? *Because they are beautiful songs*”; or, as one of the girls pointed to the activities itself, she said: “*Yes. I liked when we changed the lyrics of the song: I have a green horse*” (*Caballo verde*). Another girl referred to singing with others: “*Yes Madame because when we sang... we sang all at the same time*”. Another girl specifically spoke of the lyrics and the music learning itself saying: “*very much because we sang beautiful songs and we play a lot of instruments* [little percussion instruments] *and there I learnt what a treat the music is*”.

Regarding the activity that they enjoyed the most, all of them spoke about the presentation in the Cuban Embassy for several reasons; one of the boys said: “*The presentation in the Cuban embassy...I was so nervous and I had my hands on my pockets*”. One of the girls indicated: “*When you took us to the Cuban Embassy... because it was cool*”. Some others referred to the songs themselves and to the accompanying activities: “*When we had that song...I have a green horse that makes pirouettes ... when we changed the lyrics of that song (el caballo verde - the green horse); and when we went to the Cuban Embassy*”; or: “*to sing the songs of Samba Lele, La Mucura, El Botecito (the little boat), El caballo verde (The green horse) and El Gallo pinto (the canon of the rooster), because I like to sing a lot*”. One of the boys specifically pointed to the structure of the music, when he said: “*Ah yes when they sang the first part of the song... and then we sang the other part and then the*

*first...and they went first and then they were second then we went second...*" He was trying to describe on his own words the canonic structure.

Regarding the category of *musical experiences*, in response to the question about how they felt in the choir presentations, their answers emphasised the importance of this activity, all of them referring to the presentation at the Cuban Embassy as the most important:but their emotions were diverse. Some of them referred to the anxiety they felt at the presentation, their answers including: *"just a little because I am so shy...I feel ashamed to sing in public"*; Or: *"No I don't like to sing in public because I feel ashamed, because one has to do that in front of the entire people and I feel scared"*.

On the other hand, other children enjoyed it and said: *"I felt good. I like much to sing in public because it is cool...I felt happy"*;or:*"I liked very much the Cuban embassy presentation... I felt a bit nervous. But happy when the people clapped me because there were a lot of people, because we sing a lot and we had fun"*. Another girl was more specific and said: *"I felt ashamed...I liked but I got ashamed...I am panic when singing in public...my belly bounces when I get in panic...and my hands shake.GZ: And how do you feel when people clap at you? H: Nothing... GZ: Don't you feel happy? Yes, but I feel ashamed when singing in public...I'd like to be like Rebelde... but no...GZ: Like the singer of Rebelde? Yes she is pretty. I have the CD of Patito and Rebelde [RBD is a very famous Mexican group for children and young people in Latin America].*

Regarding their feelings in the presentations, one of the children made this reflection: *"Well... I feel happy... but also I feel anguished, because to be in front of all of that people makes me anxious...I'd like to remove my anxiety and don't feel it anymore and I'd like to sing normally;GZ: What do you think about the concert in the Cuban Embassy? How did you feel? MJ: "Well, very well and I am so grateful with that entire people for being there and to go to see us and for have invited our school"*. One of the boys indicated: *"I liked it a lot because there, everybody looked at us and we were all aware of that"* the meaning of "aware of that" could mean perhaps that they knew that everybody was paying attention to what they were singing.



In relation to the musical activities that they have at the school, all of them said that the activity they liked most was to sing in the choir. But many of them also said that they would like to join the musical groups of the school such as the martial band and the chirimia. When they were asked if they would like to be a musician, all of them were positive: *“Yes...make up songs and sing reggae, salsa, vallenato, merengue...everything”*; One of the girls said: *“When I grow up I’d like to play an instrument in the martial band and make up songs”*. Or some of the boys said: *“Yes I’d like to play the bugle” (moves like playing it)*; *“Yes, I’d like to play in the martial band”*. One of the girls said *“I’d like to stay in the choir”*, while one of the boys said: *“I’d like to be on tv”*.

As we can see from the children’s interviews, there are some emerging themes or categories that will be discussed later. However we will focus next on what their parents said.

#### **6.4.2Parents’ responses**

For the interview study, the participants included eight of the children’s parents. The interview questions concerned general family issues; music likes and dislikes; enjoyment of musical activities; and the musical stories of the children. These categories are directly related to the children’s and teachers’ interview categories, and are presented next.

Regarding the category of **family aspects** it has been found that half of the eight families come from different parts of Colombia while the other half are from Bogota itself. The places where the families come from are Valledupar (on the north of Colombia frontier with Venezuela); Vaupes (South-east Amazonian forest), Antioquia (Centro- west); Neiva (Centro- south). In relation to the parent’s occupations most of them do not have a permanent job: they work as food street vendors, stonemasons, shopkeepers, locksmiths, street singers (with a sort of karaoke), watchmen (or women), housekeepers and seamstresses.

With regard to the category of **musical likes and dislikes**, the musical genres most listened to in their homes are mostly commercial music like vallenato, cumbia, reggaeton, Mexican ranchera, tango and ballads - just two of them referred to other musical genres such as rap and classical music. One of the parents said:

*Miss, you have to forgive me, I'm old but I like the music that my 14 year old son likes...Rap...because all the boys whom I usually talk to like Rap and Hip-hop...I have some friends who have a rap group... Drops of Rap. Yes, sometimes we go to rap festivals with my son, in fact once we took the kids there... but they [referring to the organizers of the festival] took us out... because... uuff...we were there in the middle of all the crazy men, ja,ja,ja, they took me out.*

Just one couple said that that they listened to almost everything except reggaeton; they said “*we like everything except reggaeton...No! We don't like that thing...!*”.

In this category most of the parents responded to this question saying: “*aah the music that she [or he] likes most is...*” which was referring to the music that the children listened to rather than the music that they listen to at home; so it was necessary during the interview to make clear that the question referred specifically to the music they listen to at home.

Nevertheless the music that they said the children like is music for children, such as the songs of Patito and Rebelde (a famous Mexican group) and the songs that they sang in the choir. Many parents pointed out that the children usually sang these songs at home; they also referred to these songs by their lyrics rather than the song names.

In the category of **enjoyment of musical activities**, several questions were central. In response to the question ‘what do you think about the music lessons’, all of them said that that they liked that activity, and their reasons included: “*I like my sons busy doing something in their free time*”; or “*I like it that she is mixing with other children, with more people*”; or “*I like this activity a lot, this activity is excellent...I'd have liked to have had it when I was a child...*’. In this category, the presentation at the Cuban Embassy emerged as a particular subject regarding the activities of the music programme. All of the parents indicated that they felt that this activity as remarkable, and some of their comments were:

*“I liked a lot the concert in the Cuban Embassy, because these are beautiful things for them... these are good activities for them and it is so motivating. My daughter has been more motivated...she asked me if I can pay her music lessons... I don’t know how, but I said yes”.*

In the question about what kind of musical activities they enjoy as a family, their answers were contrasting, with some saying that they enjoy activities such as singing and dancing at home. Yet also there were very interesting comments about this; for example some of them commented: *“No, here in Bogotá we don’t, but when we go to see our families in Neiva we have parties and dance a lot and we gather all the family”*. One parent pointed out:

*No, we don’t have those activities anymore... here in the city we don’t have those sort of activities because we come from...a very far place... from the forest... from the Vaupes ...we don’t have those activities anymore. But there in our community [indigenous community]...we use to...we gathered and sang and danced our traditional music and all of these stuff.*

Others said: *“No, we don’t...our only musical activity is going to the church and praising God with all the people in the church because we are Christians”*. One specific comment indicated a sort of training for performance activities:

*Yes we have. I usually train the kids for the presentations; I teach them how to perform in public, how to stand in the stage, how to bow, how to take the microphone and I put him to practice, how to defeat the anxiety...yes because I have the knowledge, I know how and who has got talent to sing. Because we have to give ourselves to the audience, we have to sing with that poise.*

Regarding the question about if they had noticed any change in the children with the introduction of the music programme, almost all of them said yes, especially with regard to the mood changes and personality; for example, two mothers said: *“uuhmm yes, she’s got more lively and in a good mood”* Or *“Yes, she is more expressive now, she is more awake...Yes she was so shy but now she is much more awake”*. Regarding the reasons how they noticed that change, some commented: *“Yes he likes to sing Juanes’s songs and also*

*he takes a pair of sticks and hits everything at home: one day I had to stop him because it was so annoying". Or "Yes now she is noticing the music more, because before she liked dancing more but now she is more attentive to music, to the lyrics, and she learns the songs. Now she has learnt more about what music is about".*

In contrast, just one mother said that she had not noticed any change in her son. She was very severe, and said: *"No, not at all he still has discipline and concentration problems...he goes forward if I push him, he needs seriousness, concentration, responsibility. I know psychologically that if one doesn't make any improvements until seven years old then it is a mess, it would be very difficult to settle... therefore if he goes in that direction it will be very difficult for him to get aims, because he lacks discipline, seriousness... many things"* .

Concerning the category of **musical attitudes**, parents' responses here were of several kinds: all of them think that music is important for their children, but for several different reasons. For example, some recognise what the activity provides, stating: *"I feel so proud of having a daughter in front of all of those people in that audience...this is something very beautiful...I feel so proud because since she was a child she liked to sing"*; but also they think that these activities are important because of the opportunities that the children have: *"I am so happy because if she has that opportunity...among all of these children...and she is there.... you see... among all of these children and our girl is there...and she was so lucky. Therefore I said to her because you are the most beautiful and intelligent...and I pamper her"*. Others refer to music as different from school subjects: *"Well, it is interesting because children learn other things besides from the normal academic subjects"*.

Other parents allude to the happiness and good mood of the children, saying: *"Yes because she is more lively and happier"* or *"Yes, I like what makes her happy"*; or in other words as one of the parents said: *"yes, I like it because when they went to the Cuban Embassy he was messing around with it during all the week. Therefore I like that because he is always singing and messing around with it"*. In other way some parents see their children fulfilling their own dreams for success: *"We always had that dream and asked...hmmm.... who of us will be the musician, but we couldn't get the things...but now the girl you see...well I support my daughter"*.

On the other hand some parents think that musical activities might be a prize for children's good behaviour and school marks, and that other subjects are more important, or that musical activities are not serious activities, such as: *"Yes, but I tell her, I will talk to the teacher to see if you are good at the school, if not I don't let you go to the choir...because with me things are tic, tac, tic, tac ...that is the first thing... the study... that she learns to read...because she can sing but I need her to give me results"*: or, as one of the mothers said: *"I know that he's got talent...he sings...but I don't think to put him in music classes or as a profession...because at this moment we don't know in what subject to put him... there are so many things... but definitely I want to direct him to taking responsibility for serious things, for example taekwondo to see if he becomes more organized more serious"*.

Regarding the question concerning whether they think that musical activities are important for their children, all of them said yes, because of their children's behaviour e.g. *"she is always singing"* or *"he would like to play the drums"*; all of the parents referred to the concert in the Cuban Embassy. Concerning the question about how music can help their children, the parents gave several perspectives; some of them think that music can help their children be better at school and improve in maths and language; some others think that it helps their child to grow as a person or be a more responsible person, and others for self-esteem about their physical appearance, such as in this example,:

*"Yes, very much because with the choir activities, she is not discouraged anymore, she is so proud and she says very excitedly "I am in the choir group". Because she had an accident on her hand (she cut part of her finger) and she didn't want to come to the school anymore. But at the concert in the Cuban Embassy she kept her hand in the pocket and nobody knew that she had that accident, and so the choir had helped her to get over that problem...and I told her that is nothing to worry about, that she is so beautiful"*

In the category of **musical experiences**, which refers mainly to the child's musical history; parents seem to know their children's musical likes, abilities and desires, for example, in the question about what kind of songs their children like, they referred mainly to rancheras,

lively music or some singers such as Vicente Fernandez or Giovanni Ayala, who are performers that the parents know. To the question if they think that music is important for their children, all agreed, and all of them referred to their children liking to sing. In relation to the question about their particular interest in music, the parents pointed out the children's skills, such as, singing, making up songs, or their desires e.g. to join the martial band or to play the guitar. There was a very interesting comment about this topic from one of the mothers: *"yes, she went to the joropera (a musical festival where they dance joropo, which is a traditional Colombo-Venezuelan music), she likes llanero music, she was dancing joropo in the group of Acacias-Meta at the age of 4; she is very clever to learn the steps... she is so valuable"*. In relation to the topic of children playing instruments, all of the parents said 'No', but added that they would like to play it; i.e. instruments such as the drum, the accordion, the guitar or joining the martial band were referred to by them.

In the same way, in response to the question about how they describe their children's musical abilities, parents referred to composing songs, singing or dancing, or to their child's characteristics, such as shyness. A particular observation from one of the mothers was as follows

*"She told me that she composed a song...and she came and said 'mum I have composed a song for you'...and then she came out with a made up song...she is very good at that...hum she is... she has everything here [pointing at her head]...sometimes she says Mum I want to compose a song for you and my dad... but I have to go bit by bit because I forgot it...so I say yes MJ because to compose a song you have to write it first...therefore we are in that process..."*

In response to the question about the musical activities that they do at home, just one of the parents said: *"We don't have any musical activity but when we go to visit our family the child's aunties like to dance"*. Yet the rest of the parents interviewed referred to several activities such as dancing, singing as well as playing CDs and singing along to them. There is a particular comment about this question from one of the mothers, who explained:

*"We meet to dance almost every Saturday, me, my friend and my sons, because I like my sons to dance a lot, we dance cumbia, reggaeton, champeta. And we sang tambora music and we practise that and sing...because in my friend's house there is*

*an accordion and we have a microphone that doesn't work and MJ is always the singer, ja,ja,ja...she is always the singer".*

Regarding the question about whether they used to sing a lullaby or a song to the child, all of them said 'yes' especially children's songs such as the Iguana, los pollitos (which are very famous Colombian songs for children). There are two interesting comments about this question; one of the mothers said:

*"Yes, I used to sing to her the song of the Iguana, but also I used to sing her those songs that we had in our community, [indigenous] songs that my mother taught me ...but those are in our dialect [ then she sang a song in her language, and explained the meaning of the song which is sleep baby because your mother is going to work...and dream, dream, dream...]...these are the songs that my mother used to sing to my daughter, she lay down and cooed to her in the hammock".*

Another one said: *"Yes, I sang a lot of children's songs to him when I was pregnant and also I teach him maths"*, which seems to refer to the parent's worries about children's learning.

In the question about the existence of a family musical background, the responses were diverse. Half of them said 'no' and the other half said 'yes'; they referred especially to their relatives such as granddads, brothers, aunts or uncles. There were two significant comments about this question as one of the fathers said: *"Yes, we are canta-pisteros [sort of street singers in serenades]. We imitate more than 35 singers with one voice, we sing everywhere, in bars, in serenades ...I wanted to work more in that but I don't have discipline... I need time and that is not as easy as people think"*. Additionally one of the mothers points out: *"Yes, we have an aunt that is a cantaora [traditional singer from the north coast of Colombia]. And my grandpa was an accordion musician...and some of my uncles liked to sing, and when we were children we took the pans lids and we played like a group and we sang vallenato"*. These comments show the differences in relation to the musical background of children's families and its effects on parents' musical attitudes.

### 6.4.3 Teachers' responses

Regarding teacher responses, there were six interviewees from the same school as the children. Some of them were teachers at primary level and others were teachers at secondary level. The teachers from the primary school were the directors of the courses which participated in the project. Four of the interviewees were teachers of music and other areas such as language, maths, biology and social sciences; the other two interviewees were part of the administrative staff of the school. The questions were also organized into four categories such as school aspects; music likes and dislikes; children's enjoyment of musical activities and musical attitudes; their emerging themes are showed in Table 6.2.

Regarding the category of **musical likes and dislikes**, to the question of what kind of music children listen or play at the school, they indicated that the music they listen to is that which is transmitted by the radio stations, such as cumbias, porros, merengues and reggaeton; these are the musical genres that they usually play at the school. One of the music teachers referred to the music classes in which they play Colombian traditional music such as pasillos, bambucos, and cumbias; and one interviewed from the administrative area said: *"I like folkloric and traditional dances, because we have to know first what we are... our stuff"*.

All of them liked the **musical activities** and the choir presentations, especially the presentation at the Cuban Embassy. Their reasons were different; some of them alluded to experiences of pleasure and learning for the children. One teacher said: *"I think that the music lessons have been so special, because is a pleasant experience for the children. I think that they felt listened in that class has rescued the importance of silence because it is about music and the importance of listening to others"*. From her point of view children were listened in the music lessons and this taught them the importance of silence. Another said: *"I liked it a lot because all of these expressive activities bring a lot of happiness to the children"*. Others refer to the importance of these activities for children's expression of their talents and skills. They state that the children enjoy singing the choir songs like the little boat, la Mucura and Buenaventura, and that they also like the martial band and



percussion instruments.

With regard to the presentation at the Cuban Embassy, all teachers said that it was very important; their responses were related to the significance that these activities have for the image of the school. One of them said: *“the presentation in the Cuban Embassy was so moving because of the invitation to participate in that event... makes you feel so excited...because an event of big magnitude... the children, and parents show a lot of satisfaction and they feel so proud of that invitation, they were very happy...and the good thing was to make us recognizable and to show some of the work that we make here. These children don't know these sorts of things”*.

Asked if they had noticed any change in children as a result of the musical activities, the teachers' answers revealed their views about their musical attitudes and, for this reason, these responses are also part of the category of musical attitudes presented below. All of their answers were 'yes'; but their reasons were different. Some of them referred to children's behaviour e.g. *“Yes, there are some kids that maybe were a bit too active and aggressive and they have improved their academic performance, basically in terms of their behaviour. I see that the children very organized in the school presentations, they have collaborated a lot..I mean you can see that they are organized and disciplined and fulfilling all their commitments”*. Some others referred to several aspects such as improvements in behaviour, creativity and academic matters; they also see musicalactivities as a prize for the children e.g. *“Yes I think that it's important - it helps with their creativity because there are children that have difficulties in writing and with the songs they can express themselves. Yes I have noticed the change mainly in the discipline, I said to them that if they behave well they could go to the choir, and then many of them want to be there...it is like a prize for them, therefore in that way it helps with the discipline”*.

Others were more specific about the behavioural improvements, especially regarding silence: one teacher said: *“Yes, a lot mainly with the silence. I think that it is so important that they say: silence!!... we are going to sing... which means that they are also keen to listen well, and we have some specific cases of very difficult children in whom I have seen a*

*huge change, because they feel listened to: they also have a place in which they are not immerse in the academic things... which saturates them. That space of relaxation of breathing, whilst learning how to sing a song, and all of that... I think it is so important”.*

Some participants from the administrative part of the school noticed the improvement in the happiness and academic learning of the children; she said: *“Yes, mainly I see that they feel so happy and that sort of work improves their reading skills, their expression and besides they are happy and don’t feel ashamed conversely they enjoy it... then it is a wonderful change”.*

Others think that music helps children to cope with the problems that they have at home and express their feelings: *“Yes you can see the change in their behaviour, some children work very distressed...maybe with a lot of problems in their houses, there are a lot of risk factors here... but the activities in the choir have helped them to express that feeling...yes I have noticed the change. There are some courses like 203 that are very naughty and the beautiful thing is that this behaviour was canalized... I have evidenced that in this group”.* Another teacher said: *“well for many children in Colombia, like ourselves, have all of these conflicts, unemployment, violence which affect us...music is one more door that they can open and also if we talk more about socializing they can meet more people and also enable them to be recognized through the music...I think that this is fundamental for them”.*

Others refer to music as an activity for relaxation e.g. *“I think that music is so helpful to relax them: when they are so stressed I make them sing the songs that you have taught them”.* Conversely others see music can help with all sorts of problems e.g. *“Yes of course because it is good for their expression, for being less shy, for their thinking, for their development, it is a very important cognitive activity. It can help with concentration because these children with all of those problems, with that bad nutrition...is so difficult for them to concentrate.. .but with a song that they can memorize, they can concentrate”.*

In relation to the question of whether music is important for the children, all of the teachers point out that music is not only important for children but also for the school. Specifically

teachers' from the music area, suggested that due to the choir activities not only teachers but also children seem to be more interested, and as a consequence teachers from other areas have valued better the work that the directors of the music groups have done in groups such as the martial band and the chirimia.

## 6.5 Discussion

To clarify the picture of the emerging themes, the content categories, and from which group of participants these derive, Table 6.2 provides a comprehensive summary based on the data gathered and the content analysis made.

<b>Participants</b>	<b>Themes</b>	<b>Category</b>
Parents	-Influence of the context where they come from: roots, sharing and musical identities. -Music and dancing as the same activity -Music just for praying-religion	Family aspects, enjoyment of musical activities
	-Influence of mass media -Reggaeton as bad music	Musical likes and dislikes
	-Concerns about music and other academic areas	Musical activities and learning
	-Children's mood changing -Choir repertoire	Musical activities
	-Music good for concentration -Music as a prize for children -Music as a leisure activity -Music makes you happy -Pride for being recognized by others in the presentations -Family stage training-music as a job. Colombian traditional music -Children as musicians: TV star, composer, interpreter	Musical attitudes

Teachers	-Changes in children's behaviour - the importance of silence -happiness when singing -Choir repertoire	Musical activities
	-Influence of mass media -Colombian traditional	
	music in schools - identities	Music likes and dislikes
	-Music as a price for children -Music as a way to cope with the problems that children's have at home -Pride in presentations -Cuban Embassy presentation- institution representation	Musical attitudes
Children	Performance and music improvisation Repertoire and musical programme Collective musical activities (influence of siblings)	Enjoyment of musical activities
	Copying with anxiety in presentations- Cuban Embassy	Enjoyment of musical activities and musical experiences
	Listening to others' music	Musical likes and dislikes
	Music for having fun Music as TV stars Performance activities	Musical attitudes

**Table 6.1**Interviews study: Emerging themes

In order to have a better understanding of these results, the framework for the qualitative analysis of this interview chapter is Bronfenbrenner's theory (1979) of the levels of macro-system, meso-system and micro-system; these levels are respectively related to the social environment (macrosystem) which has been described as the Colombian background described in Chapter 2; family and school environment (meso-system) and children's experiences, which have been described in the literature review in Chapter 3. The present

section thus began with a very broad but important reference to the macrosystem, seen as the context from which the families come; it continued with the parents' and teachers' views (meso-system) and concluded with the children's perspectives (micro-system).

In relation of the category of **family aspects**, it was found that displaced families join the poor neighbourhoods that have been already settled in by other families: Ibáñez (2009) points out that the displaced families try not to be noticed, mainly because they are afraid of people already in the neighbourhoods in which they arrive. The families in this study come from different areas of the country such as the departments of Cesar, Antioquia, Huila and Vaupes. This aspect is indicated by ACNUR (2003) which refers these departments as places where armed groups and drug dealers operate, which are therefore places where internally displaced people come from; it is also important to mention that two of the families come from Afro-Colombian and indigenous backgrounds, and these are populations which are most severely affected by Colombian internal displacement (ACNUR, 2003; Gutiérrez 2008; Ibáñez, 2009; Nina et al., 2009); the parents' jobs (eg. locksmith, mason, housekeeper and watchwomen) are also characteristic of these populations due to their low level of schooling.

In the analysing these contexts in relation to musical activities it is crucial to observe the dilemma that one of the families faced in terms of their identities, when they said: *No, we don't have those activities anymore...no here in the city we don't have those sort of activities because we come from...a very far place... from the forest... from the Vaupes ...we don't have those activities anymore. But there in our community [indigenous community]...we use to...we gathered and sang and danced our traditional music....* Therefore, as authors have pointed out, these families face not only a sort of "cultural sorrow" (Richman, 1998) when they have to change the activities that they were previously accustomed to and which were natural for them; but also it is something that influences their perspectives of themselves, not to mention the consequences for humanity regarding the cultural loss of ethnic languages, and different life perspectives.

Bello and Ruiz (2002) point out that the personal and social identities of the displaced are

disrupted by arriving in new places (generally large cities) with lifestyles different from their own. These losses and ruptures fragment the displaced and challenge their value systems, leading them to re-construct their symbolic bases and their previous acquired knowledge. Families that move with all their members survive in the cities if they learn how to live in the new place and if they reassemble the identity of their new roles and adapt the socialization processes according to the new demands (Bello and Ruiz, 2002, op. cit). This aspect is one of the emergent themes from this interview study regarding the influence of the respondents' roots and the contexts from which they come. This aspect is also manifested in the other three families who come from outside Bogotá (Valledupar, Antioquia and Huila). As can be seen in the interviews, these families report that they miss the musical activities that they used to do with all their relatives. Nevertheless, one of the mothers describes the way they have turned this lost activity into good by gathering friends and children almost every Saturday to dance and sing, which seems to show their resilience. Her specific words were: *We meet us to dance almost every Saturday. Me, my friend and my sons, because I like my sons to dance a lot, we dance cumbia, reggaeton, champeta. And we sang tambora music and we practise that and sing...because in my friend's house there is an accordion and we have a microphone that doesn't work and MJ is always the singer, ja,ja,ja...she is always the singer"*

Therefore from the above response, we could say that **musical activities** can help not only the children, but also their families, to cope with the problems of displacement as have been stated by authors such as Osborne (2009), Berg (2011) and Pavlicevic (2009). This aspect seems to indicate that the musical activities that families share help them to cope with the daily struggles and give them a form of 'oasis', as well a way of reminding them who they are and where they come from in order to keep their roots; this aspect is crucial and is also a sign of resilience (as said before) which has been pointed out by O'Neill (2011). This comment also shows the way that families maintain their cultural musical traditions (in this case, in vallenato and tambora music), which seems to have a deep root in this family's musical identity (Hargreaves, Miell and MacDonald, 2002).

In the category of **music likes and dislikes** it is essential to note that not only families but

also children and teachers like reggaeton, vallenato, and salsa as musical genres that are commercial, and which are promoted mainly by most of the radio stations in Colombia. In relation to this aspect only one family said that they do not listen to reggaeton, and they refer to this music as “that thing”, saying *No! We don't like that thing...!* It is important to notice that reggaeton music has very strong sexual lyrics which perhaps some families could consider bad for their children.

Another important aspect is the view that some families have about musical activities in that they consider music as equal to dance; this aspect could be explained due to its foundation of cultural practices, as Latin American people enjoy dancing very much; therefore in this context music and dance are deeply connected. This aspect also connects three of the four categories, namely likes and dislikes, enjoyment of musical activities, and musical attitudes. In the same category, one of the families conversely links music with religious services, which denotes the influence of religion in some of these households.

Regarding **musical attitudes**, parents have different perceptions about music; they see music as an activity that makes children happy; helps concentration and learning; acts as a leisure activity; and is a reward for the children. Here it is important to mention that one of the families perceives music as a job, in fact they train their children to perform on the stage. Additionally they feel proud to see their children in the presentations, and may see their children as TV stars, composers or interpreters. Nevertheless, some of the parents seem to believe that music is something different to learning or academic achievements; they also showed concern about their children's school achievements and their musical talents.

Colombian traditional music is more valued in the school environment than in the family one. In this respect it is important to notice that children liked the songs that they sang in the choir, and this was reinforced by parents and teachers, who mentioned it several times – referring to the lyrics of songs such as *El caballo verde* (*The green horse*), *Son de la loma* (*They are from the hill*); *El botecito* (*the little boat*) or *Buenaventura*.

The **teachers' perspectives** show that they think that **musical activities** are important for changes in children behaviour; but they also refer to the importance of music for learning about silence and listening to others. Moreover all of them referred to the happiness that children demonstrated when singing; and also they seemed to like the choir repertoire, which may be because it was based on Colombian traditional music.

In the category of **teacher's musical attitudes**, it seem that teachers also see music as a reward for children: but more important, the teachers see it as a way to cope with the problems that children have at home. All of them reported the feeling of pride when they saw children in the presentations, especially in the one at the Cuban Embassy.

Regarding the **children's perspectives** in the category of **music likes and dislikes**, all of them said that they like music a lot and that they like to sing. This aspect is stated by Malloch and Trevarthen(2009), who suggest that singing constitutes an activity that is crucial in children's development since it is at the core of *communicative musicality*; singing is also referred to by Welch (2006) who proposes that singing could be a form of group cohesion and social bonding. Additionally it is important to notice here the influence of not only parents but also brothers, cousins and other relatives in children music likes, as they listen the music that their older brothers, sisters and relatives like; this aspect shows a lack of autonomy in children's musical choices.

Moreover, children also like to perform; this aspect was noted when they mentioned that they would like to join the martial band, and this is also related to the category of musical activities that were performative, such as singing and playing instruments (which were the ones that the children liked the most). Furthermore, these musical activities have a social or interpersonal component for children as they refer to liking to make music with others: this relates to Harter's (1999) comment about the importance of children's socialization processes in their self-esteem. This aspect is also related to Deci and Ryan's (2002) self-determination theory, in which the concept of the basic psychological needs for competence, autonomy and relatedness is important in determining children's motivation.



In relation to the musical activities that they liked the most, not only children but also parents and teachers referred to the concert in the Cuban Embassy as the most important activity. This is crucial if we bear in mind that from parents' perspectives this activity makes them feel very proud of their children. From the teachers' perspectives it is an important activity that tells others about the sort of activities going on in the school. Finally, from the children's perspective, there is a sort of ambiguity because they feel happy, but at the same time they feel anxious and nervous when then refer that they had e.g. *the hands in their pockets* or their stomach was bouncing, and their hands were shaking.

These descriptions show the sort of emotions that children feel when they are performing in public, and because of that we could say that this sort of activities train them to cope with their emotions and feelings; here it is important to recall what was one of the girls' deepest reflections for somebody of her age (7 years old); she said: "*Well... I feel happy... but also I feel anguished, because to be in front of all of that people makes me anxious...I'd like to remove my anxiety and don't feel it anymore and I'd like to sing normally*". This shows what Harter (1999) states in relation to self-esteem, and its cognitive component, in helping children to get a complete idea of them-selves. This activity was also very important because it gave all the community (children, parents and teachers) a place where they were able to feel recognized. This makes the children feel proud of themselves, and makes them visible, which is so important.

## **Chapter Seven Psycho-musicological analyses of six cases**

### **Introduction**

This chapter provides case studies of six children from the project. The sources of evidence for each case study are test scores data, class observations, field diaries notes; teachers' opinions and documents; interviews with children, parents and teachers; and also the children's musical improvisations. Each participant was selected for his/her scores in the pre-test of self-esteem: two with high scores, two with intermediate scores and then two with low scores. In order to give a complete understanding of the children's musical development, each case presents a complete psycho-musicological analysis of the child musical interactions and improvisations by means of the 'zygonic' theory (Ockelford, 2007, 2008).

Each one of the case studies starts with biographical data about the child gathered from the interview study, in order to understand his or her family environment. This comprises the biography itself; the child's behaviour in the school as described by her/his teachers and/or in the marginal observer's field diary; and the parents', teachers' and the child's perspective. It then discusses each of the musical improvisations (three for each child) with the assessment of musicality and zygonic analysis. The chapter ends with a general discussion based on the collated results of all the cases.

### **Assessment of musicality**

In order to have an objective evaluation of the children's musicality an evaluation system based on Sounds of Intent framework ('Sol' – see chapter three) was carried out for each exercise in each of the cases. In every case three musical exercises made during the music programme are presented; these exercises were recorded and then transcribed by three different people who also made the role of independent raters for the exercises. The final scores (musical and numerical) were agreed through discussion and repeated reference to the audio recordings. This evaluation is presented in tables and comprises the musical elements of timing, tuning length and structure.

The musical exercises comprised a set of three musical products. These activities were designed in order to make the musical improvisation easier and to increase the children's

confidence in doing it. Therefore gradually we move from a simple greeting to a newly-created song. During the music programme there were also some musical games such as changing the lyrics of some of the learned songs (which the children identified as an activity that they greatly enjoyed); some echo games and canons. It is important to say that at the beginning of the programme there was an intention to have them improvise without words, but the children did not understand how to do this and what they were supposed to do, and also there were no musical instruments in the school; therefore it was necessary to use singing improvisations which include the evaluation of the lyrics of the invented song.

The first exercise is a music call and answer with the teacher which was a greeting that says musically: *Hello...how are you* in order to get a coherent response from the child; the second one is a musical interaction with one of the children's partners, this exercise involves putting music into little sentences from the book *Preguntario* written by Jairo Anibal Niño (1989), who was a renowned poet for children in Colombia. Each pair of children was asked to put music to a text given by the teacher. These sentences consisted of a call and an answer, for example, 'What is a seagull? The seagull is a little paper boat that learned how to swim'. The third exercise was an improvised song invented by the child about a pet, a toy or somebody he or she loves. For this exercise, each one of seven children was asked to make up a song for someone that the child loved, such as a relative, a pet, or a toy. These improvised songs were transcribed later into musical notation by three different people.

These exercises were recorded and transcribed and verified by three different people. As said above, at the beginning of the programme children did not understand how to improvise musically without words, therefore it was necessary to use words in singing improvisation and so, in this project, musical improvisation is linked to language.

The criteria for the assessment of musical improvisations come from the Sounds of Intent project. To recap what was said in chapter three, Ockelford (2008) propose that it is difficult to conceptualize musical development only in one dimension; therefore there are several dimensions in which musical development has to be considered. As a result, the Sounds of Intent framework contains three domains in which people engage with music

that could be also considered as domains for musical development: one of them is the '*reactive*' which integrates 'listening and responding' to sounds; another is named '*proactive*' which comprises 'causing, creating and controlling' sounds; and the third one in which listening and making sounds occurs in the context of the interactions with others is named '*interactive*'. Assessment across these domains can indicate the level of musical development of a child.

In several discussions about the SoI framework with one specialist, with three independent raters in relation to these children's musical development, there was agreement that these children were located between levels 4 and 5 of musical development in that framework (see the SoI circles graph in chapter three); more specifically in the elements P.4.A, P.4.B, P.4.C, I.4.A, I.4.B and P.5.A. Therefore the assessment presented in the tables correspond to this criteria. These levels are described as follows:

P.4.A: (Re) creates distinctive groups of musical sounds (motifs) and links them coherently

P.4.B: Links musical motifs by repeating or varying them

P.4.C: Juxtaposes different musical motifs coherently

I.4.A: produces musical motifs in the expectation that they will stimulate a coherent response

I.4.B: imitates distinctive groups of musical sounds –motifs–made by others (as in call and response)

P.5.A: performs short and simple pieces of music potentially of growing length and complexity, and increasingly in time and (where relevant) in tune.

The score system for this assessment is a scale from 1 to 5 where 1 means the child did not reach the level and 5 means that the child accomplished the task confidently at a high level; therefore each one of the children's musical improvisations was marked using that scale regarding the child performance (see tables for each exercise and in each case). The averages are calculated bearing in mind the total highest score, this total is divided by the marks given to each child in each of the elements – timing, tuning, length and structure – in each exercise. In the next section each case is presented and described with the components and the scores referred.

## **7.1 CASE NUMBER 1 (B)**

### **7. 1.1Description**

#### **7.1.1.1 Biography**

B is a 6-year old boy. He lives with his parents and an older brother. His mother works as shopkeeper and his father is an unemployed lawyer. They have lived for several years in Bogotá in the neighbourhood of Bilbao, where they are bringing up the boys. They are poor due to the father's lack of employment and the mother's lack of higher education (which would have enabled her to get better paid work).

#### **7.1.1.2 Behaviour**

I observed that it is difficult for B's to concentrate and be quiet for long periods of time. It was very usual to see him moving around the classroom.

Sometimes he has problems staying calm and concentrating on activities at the school; many times we saw him fighting with his classmates or walking around the classroom.

These observations were borne out in discussion with his class teacher who had the same experience.

Indeed, in the rehearsals of the choir, B was very active in going around the classroom and annoying his classmates. When the teacher (GZ) asked him to be quiet he answered "*sorry teacher but... I cannot stop. I would like to, but I can't*". So, he used to go around the classroom singing the choir songs. This situation was specifically referred to in a meeting with the child's teacher, but the school doesn't have a counselling service; therefore the teacher said that she would talk to the parents and recommend that they take him to a psychologist for a psychological assessment. The school has many children with complex cognitive and behavioural problems; therefore at that time the head teacher was looking for a practitioner in psychology.

#### **7.1.1.3 Parent's perspective**

His teacher was of the view that B could have ADHD (Attention Deficit Hyperactivity Disorder), although he had no formal diagnosis as the school does not have access to an

educational psychology service, and his mother is in any case of the view that his behaviour stems from weak discipline within the school rather than from a psychological condition.

Regarding musical likes and dislikes, his mother likes Western classical music and approved of the choral activities that were undertaken by B at school. She mentioned that she also would have liked to have had these sorts of activities when she was a child. She seemed to be worried about the safety of the choir presentations and activities out of the school. The parents mentioned that music is important for the boy, they said: “since he was a baby he liked music and sometimes when he is in the shower he sings and invent songs from mistakes that he has done”. They said that he would like to play the drums. His parents recognised that the boy had a talent for music but they did not want to send him to music classes because they wanted the boy to be more serious; his mother commented: *I know that he has got talent...he sings...but I don't think to put in music classes as a profession...because at this moment we don't know in what subject to put him...because there are so many things... but definitely I want to direct him to the responsibility to the serious things, for example taekwondo to see if he becomes more organized, more serious*”. However, she also says that she is very proud of the activities in the choir especially the presentations.

The parents said that they like musical activities because there the boy can share with other children, and also because he is growing in a better cultural environment than others; but the mother seemed to be worried about the effect of music on the child's behaviour, she says: *“He is very active; he has difficulties with the discipline and difficulties with concentrating ...so I don't know to what extent music can make him more organized with the time...he lacks being serious about things*”. During the interview she refers several times to the problem of discipline that the child has, for example she indicates that she doesn't see any change in the child with the choir activities, she said: *“No, not at all; he still has discipline, concentration problems...he goes forward if I push him, but he needs seriousness, concentration, responsibility”*; she does not consider that it could be more than a *“lack of seriousness”* and maybe she is not aware that the child could need a psychological evaluation.

#### **7.1.1.4 Teacher's perspectives**

B's teachers think that music is important for the children because *"music brings that peace and the encounter with oneself, they can express feelings...music is something wonderful;* but also they think that the choir activities have brought happiness to the children and they seem to be very motivated. The music that they play at the school is Colombian traditional music such as cumbias and porros, but also with the martial band they play other Latin American music such as merengues, salsa and reggaeton. They also think that with these activities children can express themselves and can show their talents. They think that music can help them with the behaviour they said: *"Yes, you can see the change in their behaviour, some children work very distressfully...maybe with a lot of problems in their houses, there are a lot of risk factors here... but the activities in the choir have helped them to express that feeling"*.

One of the teachers specifically mentions that he has noticed some changes especially in B's group which is very naughty, and he says: *"yes, I have noticed the change. There are some courses like 203 where he is very naughty, and the beautiful thing is that this behaviour was channelled... I have seen that in this course"*. The other teacher said that she had noticed the change in children's behaviour, mainly in their discipline. She sees music as a reward for children's good behaviour.

#### **7.1.1.5 B's perspective**

B's best friend at the school is C, although most of the times they have arguments and fights, they liked a lot to sing songs. B wishes to be a singer, he also would like to compose songs and join the martial band. The music that he likes is merengue, salsa, reggaetón and vallenato. The music that he listens at home is the music that his brother listens to, which is mainly vallenato, but he also listens to the Western classical music that his mother likes. The activity that he enjoys the most with the choir was the rehearsal with the *chirimia* and the presentation in the Cuban Embassy although he indicated in that presentation *"he was so nervous and had his hands on his pockets"*. He mentioned that he liked to make songs with friends; regarding the presentations he says that he liked it but *"just a little because I*

*am so shy...I feel ashamed to sing in public*". The choir songs that he liked most were: Son de la loma (They are from the hill), el Caballo verde (the green horse), botecito de carton (little boat of cardboard), and Buenaventura.

### **7.1.2 Self esteem and self-efficacy test scores:**

In Harter's test of self-esteem, B's score in the pre-test was 72, which means that at the beginning of the music programme his self-esteem score was at an intermediate level. It is important to notice that his score in the post-test improved by 7 points and he reached the score of 79 points which is a high level among his classmates. This raised score may be related to the musical programme, because his scores in the musical exercises also rose from 34% in the first exercise to 79% in the third exercise, as we will see in the next section.

Regarding the scores of self-esteem test in music, it is interesting to note that he scored 0 in the pre-test and 15 in the post-test. It is important to remember that that this test is divided into two dimensions, present and future, which are related to the expectancies that children have in relation to musical activities. The dimension of the present asks children about several musical activities, asking how good are you at...? The dimension of future asks them how good do you want to be at...? In B's case, the dimension of the present dropped from 75 in the pre-test to 64 which mean that maybe in some way after the music programme he realized that being a musician is not as easy as he thought. It is important to notice that the dimension of future between the pre- test and the post-test in his case went from 75 to 79 which means that his expectancies of musical activities grew; he wants to be better at them in the future.

### **7.1.3 B's assessment of musicality**

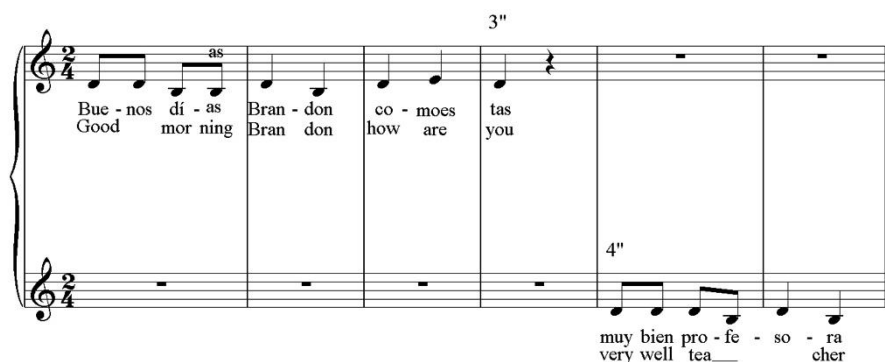
#### **7.1.3.1 B's First exercise**

The first exercise is a musical call and answer which was made with his music teacher (GZ). In B's case the call is *¿Hola Brandon como estas? (Hello Brandon how are you?)* And he replies: *muy bien profesora (very well teacher)*. This exercise took place at the beginning of the music programme. In the second exercise, B and his friend C were asked to put music to a sentence. The question in the sentence was *¿Que es el silencio? (What is*



the silence?); response: *el silencio son seis cuerdas sin guitarra* (the silence is three strings without guitar). B and C wanted to do another exercise and asked the teacher for a new sentence; this sentence question was: *¿Que es el rio?* (What is the river?); response: *el rio es un barco que se derritió* (the river is a boat that was melted). These second exercises were undertaken in the middle of the programme. The third exercise was an improvised song invented by the child about a pet or somebody she or he loves; in B's case it is a song about his dog named *Pin*. He improvised the song and the lyrics while his teacher (GZ) was playing on the keyboard the chords of C, G, C in crotchets in bars of 2/4, every two bars. This exercise was undertaken at the end of the music programme.

### B first exercise



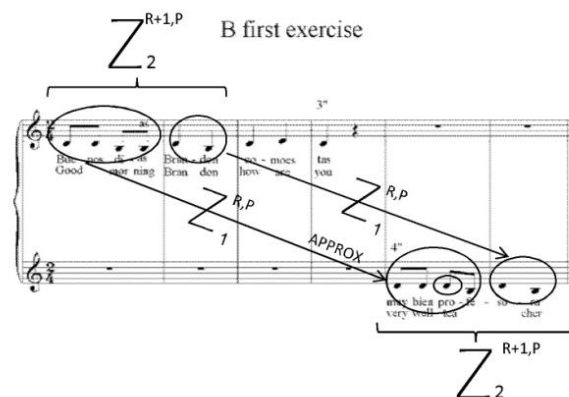
**Figure 7.1.3.1B's first exercise**

This exercise was assessed and marked using the SoI criteria related to musical features of timing, tuning, structure, length and motifs, to form the zygonic analysis as shown in table 7.1.3.1. It is important to notice that the structure of the sentence was designed to be as simple as possible, needing just a word to answer in order to not make things difficult for the child. As the exercise is a musical interaction between a teacher and a pupil every musical element has two characteristics: internal and external. The internal refers to the structure of the musical events and its relation to themselves in the child's response. The external refers to the same structure but in relation to the other participant in the interaction. The motifs refer to the coherence in the musical structure developed by the child in his response.

Name: B	Characteristics	Scores 1 to 5
Timing	Internal	3
	external	2
Tuning	Internal	1
	external	1
Structure	Internal	2
	External	1
Length		2
Motifs (zygonic analysis)	A1	2
	A2	0
	B1	3
Total		17
Maximum		50
Average		17/50=0.34 34%

**Table 7.1.3.1**Assessment of musicality B´s first exercise

The average of 34% (0.34) gives the *coefficient of derivation* (referred in chapter 3 section 3.2.3) in which B can be observed constructing his musical meaning by imitating musical elements proposed by his teacher. This coefficient of derivation means that for the first exercise, B is in the lowest range of the scale (trying to reach a intermediate level) indicating a poor development of his musical ideas in comparison with his classmates who have the percentages of 84%,80%, 62%, 40% and 62% in the same exercise. It is important to say that before the exercise, B was fighting with one of his classmates.



**Figure 7.1.3.1.1**Zygonic analysis of B´s first exercise

In this exercise, B imitates two of the three motives that GZ proposed but without any further development of these motives. Although it is a short response it is coherent and gives a clue to B's comprehension of the elements required in a musical interaction, and he seems to have a good understanding of the rhythm and timing in the answer.

### 7.1.3.2 B's Second exercise (1)

As explained earlier, this exercise is a musical interaction between two children in which they got a sentence from the book *Preguntario* (Niño, 1998) given by their teacher to put to music. In B's case the sentence was: *What is the silence? The silence is three strings without guitar*. It is important to say that after finishing the first model (1) of the second exercise, B and his partner C decided to make another one with a different sentence; the sentence for this new exercise is *What is the river? The river is a boat that is melted*. This exercise is named B's second exercise (2), and that is why B and C have two second exercises 2(1) and 2(2).

#### B and C 1

The musical score is written for two staves, Treble and Bass clef, in 2/4 time. The first system contains five measures of music. The lyrics are: 'Bran - don', 'Bran - don', 'que es el si - len - cio', and 'ce'. The second system contains five measures of music. The lyrics are: 'len - cio', 'son are seis cuer - das sin gui - ta - rra', and 'tar'. The score includes various musical notations such as notes, rests, and bar lines.

len - cio  
len - cio

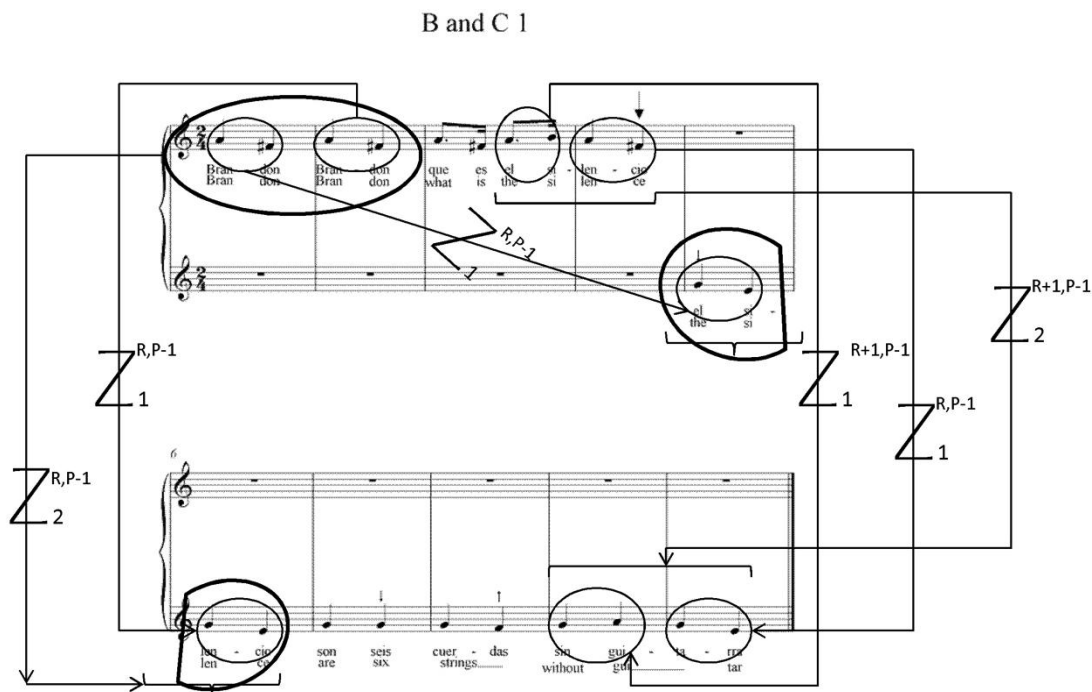
son are seis cuer - das sin gui - ta - rra  
tar

Figure 7.1.3.2B's second exercise (1)

Name: B	Characteristics	Scores 1 to 5
Timing	Internal	3
	External	
Tuning	Internal	3
	External	
Structure	Internal	3
	External	
Length		3
Motifs	A1	3
	A2	
	B1	
Total		15
Average		15/25=0.6 60%

**Table 7.1.3.2**Assessment of musicality B's second exercise (1)

In this exercise B increases his percentage of musical interactions by 26% in comparison with his first exercise. Although he just imitates one of the musical ideas proposed by C and does not develop any different motif, his response is coherent.



**Figure 7.1.3.2.1** Zygonic analysis of B and C second exercise (1)

As it is showed in the zygonic analysis (Graph 7.1.3.2.1), in this exercise in bars 9 and 10, B imitates C's musical proposals, especially the rhythm and the pitch of the first motif, proposed in bars 1 and 2. This analysis also shows B's understanding of the motifs in the whole structure using some of the elements proposed by C. Although B does not develop new motifs in his response, he gives not only a coherent structure that matches language and rhythm but also gives a coherent end with the extension in bar 9 of the rhythmic figure proposed by C in bar 3.

### 7.1.3.3 B and C second exercise (2)

In this exercise B and C choose a different sentence in which B explores a different style with a more complex rhythm in a sort of *rap style*. This rhythmic performance is assessed and shown in table 1.3.3. The components of this assessment are timing, tuning, length, structure and motifs. Each one received a score regarding its function in the whole exercise.

## B and C 2

Figure 7.1.3.3B and C second exercise (2)

In this exercise, B scored 75%, which in comparison with the previous one he gained 15% and in comparison with the first exercise he gained 41%, which could mean that he is getting more confident in improvising music. This table shows B's improvement and confidence in the use of rhythmic elements and in the subdivision of time; although in tuning he uses just one pitch. Moreover the structure of the exercise is coherent and to some extent more complex in its rhythmic figures. In comparison with the second exercise (A), in this exercise he seems to be more comfortable and confident in using rhythm to communicate musically.

Name: B	Characteristics	Scores 1 to 5
Timing	Internal	3
	External	
Tuning	Internal	1
	External	
Structure	Internal	3
	External	
Length		3
Motifs	A1	3
	A2	3
	B1	2
Total		18
Average		$18/25=0.75 = 75\%$

**Table 7.1.3.3** Assessment of musicality B's second exercise (2)

## B and C 2

Figure 1 shows musical notation for the first two stanzas of the song "The Carols of the Virgin Mary". The notation includes musical notes, rests, and lyrics in Spanish. The first stanza is "Bran - don don Bran - don don quees whatis el the ri - o ver" and the second is "Car - los los el the ri - o es un bar - co que se de - rri - fio, mel - ted". The notation includes annotations:  $Z^{R+1}$  and  $Z^1$  above the first stanza, and  $Z^R$  and  $Z^1$  below the second stanza. Arrows indicate transitions between stanzas.

**Figure 7.1.3.3.1** Zygonic analysis of B and C second exercise (2)

The zygonic analysis of B and C's second exercise (2) shows that B develops a more complex rhythmic structure in order to match words and rhythm; he seems to be more interested in rhythm than melody. In this exercise he does not imitate C's proposal, but he imitates his own rhythmical elements and develops a coherent structure initiating and ending his response with the same rhythmic element. He does not seem very concerned about pitch; he seems to give more attention to match the lyrics and the rhythm. In order to make the structure of the response very coherent which requires rhythm creativity.

#### 7.1.3.4 B's third exercise (musical improvisation)

In this exercise the teacher (GZ) started with a sentence, encouraging the child to follow it: the sentence is: *yo tengo un perro, yo tengo un perro (I have a dog, I have a dog) que se llama Pin, que se llama Pin(named Pin, named Pin)*; this sentence is shown in the first stave and it is accompanied by the teacher on the keyboard playing the chords of C and G

in crotchets every two bars. This exercise was designed as to be as simple as possible in order to make the children's improvisation easy and make them feel confident. It is important to mention that several musical games were played before this exercise, specially changing the lyrics of some of the learned songs such as the 'green horse' (El caballo verde, see appendix 3).

It is also important to mention that, due to the language improvisation made by children in this exercise, it was necessary to recognise that it is not only a matter of musical development itself but also a matter of language development in relation to musical elements such as rhythm. In fact there are some aspects of language that are linked to music. Therefore it was necessary to adjust the SoI approach and make some contributions to the theory in order to consider the relationship between language and music that emerged from these children's improvisations. This is why the table of musical assessment for the improvisations have a new element of lyrics. The lyrics in the first and the second exercises did not require a major effort; because in the first exercise the required response was just one word; in the second exercise the lyrics were given by the teacher; but in the third exercise children had to invent not only the music but also the lyrics to match the music or vice versa. This third exercise requires a cognitive effort that was marked with the same criteria of SoI project regarding the levels mentioned at the beginning of this chapter.



## Mi perro Pin (My dog Pin)

4/4

C G

yo ten-go un pe - rro yo ten go un pe - rro que se lla - ma pi - in que se lla - ma pi - in  
I ha ve a dog na med pin na med pin

que se lla - ma pi - in

5

C G

yo ten-go un pe - rro que se lla - ma pin y lo quie - ro mu cho por que se por - ta bien  
I ha ve a dog na med pin and I lo vehim so much be cause he beha ves well

9

C G C

y yo le quie-ro de-cir que si se que si se por ta bien yo lo voy a que  
and I want to say to him if he be ha ves well I would lo

14

rer mas de lo que lo quiero y a ho ra quie ro ir a bai lar con el a ho  
 vehim more than I lo ve and now I want to go to dan ce with him now I

18

ra yo ra yo aho ra yo quie ro ir a ir al cie lo  
 now I I now I want to go to the sky

21

con el a bai lar tan tan tan tan tan tan tan tan  
 to dan ce

**Figure 7.1.3.4** B's third exercise-musical improvisation

In order to assess the language in relation to music elements, a second opinion was required to ensure objectivity in this case, so independent raters were consulted regarding this matter. All agreed that it was so important to add this component to the SoI approach and marked it with the same criteria, because it is not only about language itself but about the relationship between music and language.

The proposed extension of the Sounds of Intent approach from this research project in the relationship between language and music considers that if a musical interaction requires the

use of language then there is an additional cognitive task, not only music itself, but also when words matching music – -mainly pitch and rhythmic features such as timing subdivision, accent and onset– may entail an additional cognitive and creative effort. This relationship aims to fulfil the expressive requirements or needs of the child to tell a story or express an emotion in a sort of narrative form that facilitates the communicating of ideas, thoughts or emotions. In this way, for example, an element such as P.4.A that has been applied mainly to musical elements, which states: ‘(re) creates distinctive groups of musical sounds (motifs)’ is adapted for this project to language in relation to music proposing that if the child ‘(re) creates distinctive groups of words linked to music as motifs’, then he or she has reached that level regarding lyrics. That is why, in B’s case, a music text which is just rhythm and lyrics is required to consider the relationship between both (music and language), because it could be a sign of an influence in the construction of musical ideas or another step in reaching that cognitive level.

Name: B	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	4	4	3	4	3	5	23
Tuning	4	4	3	3	3	5	22
Structure (motifs)	4	4	3	3	3	5	22
Lyrics	5	5	5	4	3	5	27
Total	17	17	14	14	12	20	94
Average							94/120=0.78

**Table 7.1.3.4** Assessment of B’s musicality third exercise – musical improvisation

Table 7.1.3.4 includes lyrics; in B’s case the table shows that his highest levels are in timing and lyrics because those were the main elements that he used to accomplish the task of musical improvisation. It is also important to mention that with this exercise he reaches a new level of musicality and there is an increase in his coefficients of derivation from the beginning to this improvisation; the first exercise score was 34%; 60% and 75% for the second exercise and 79% for the musical improvisation which illustrate that his musical

development appeared to evolve during the programme.

B's highest scores are in relation of imitation of motifs in element I.4.B (imitates distinctive groups of musical sounds) which he performs very well. Yet his lowest score is regarding the creation of new motifs in element I.4.A (produces musical motifs in the expectation...). In general his lowest scores deal with his difficulties in tuning but also with the repetition of the same motifs with a minimum of variation and so with a lack of creativity (P.4.C). Yet the difficulties that B has in tuning and creation of new motifs are compensated by the use of lyrics and rhythm.

The zygonic analysis in graph 7.1.3.4.1 shows that B imitates very well the first two motives proposed by GZ but then he begins to extend and combines rhythmically those motives in order to match lyrics and rhythm, forgetting the pitch but solving the problem with the words. Occasionally he comes back to the pitch and sings again the initial motif, but then a new sentence appears and he goes back trying to match the rhythm and the lyrics. Gradually he combines the rhythmic figures in several ways and finally he recovers the pitch, but at the end it seems to be that he does not have anything more to say as he uses just a syllable (tan) with the pitch that he had already used; therefore it seems to be that finally he ran out of ideas and finished the piece.

# Mi perro Pin (My dog Pin)

The image displays a musical score for the song "Mi perro Pin (My dog Pin)". The score is written for a voice part (GZ) and a piano accompaniment (B). The key signature is C major, and the time signature is 4/4. The score is divided into three systems, each with a key signature change (C, G, C).

The first system (measures 1-4) shows the voice part with the lyrics "yo ten-go un pe-rro ha-ve-a dog...". The piano accompaniment has a single note in the right hand. The second system (measures 5-8) shows the voice part with the lyrics "yo ten-go un pe-rro que se lla-ma pi-n na-med-pin". The piano accompaniment has a single note in the right hand. The third system (measures 9-12) shows the voice part with the lyrics "yo le quie-ro mu-cho por que se por ta bien yo lo voy a que". The piano accompaniment has a single note in the right hand.

Annotations include:

- R,P**: Rhythm and Pitch relationship.
- R,P (-3)**: Rhythm and Pitch relationship with a pitch shift of -3.
- P,R+1**: Pitch and Rhythm relationship with a pitch shift of +1.
- R,P (-2,+1)**: Rhythm and Pitch relationship with a pitch shift of -2 and +1.
- R,P-1**: Rhythm and Pitch relationship with a pitch shift of -1.

Arrows indicate the flow of these relationships between different parts of the score. A note at the bottom left states: "Here he keeps the rhythm and combines the figures that he did before but without the pitch (speaking)".

The diagram illustrates a zygonic analysis of a musical improvisation exercise. It consists of three staves of music, each with a treble clef and a key signature of one flat (B-flat). The first staff contains the lyrics: "rer mas de lo que lo quiero y a ho ra quie ro ir a bai lar con el a ho". The second staff contains: "venia more than I lo ye and now I want to go to dan ce with him now I". The third staff contains: "ca yo I ra yo aho ra yo quie ro ir a ir ol eie lo". The analysis uses Z-shaped arrows to connect specific musical phrases across the staves, labeled with "R" (Right) and "P" (Pitch) values. The first staff has a "Z R-1 1" annotation. The second staff has three annotations: "Z R,P+1 1", "Z R 1", and "Z R,P-1 1". The third staff has a "Z R,P-2 1" annotation. A text box on the right states: "Finally it seems to be that he got bored, because gradually he is doing less and less, it seems to be that he doesn't know what else to do and to say, and ends the piece".

**Figure 7.1.3.4.1** Zygonic analysis of B's third exercise of musical improvisation

#### **7.1.4 Discussion**

As a general idea of B's case it is important to say that although he doesn't have a supportive family for musical activities (as his mother said in the interview, she would like to put him in '*more serious activities such as taekwondo*'), maybe with more support from his mother he could reach a better musical level in managing other musical elements such as pitch, and reach not only his potential in the rhythmic and lyrical elements, but also with pitch and melodic contour.

However, in the interview B said that he likes music a lot and he enjoyed the programme and the several musical activities in it. He also seems to be very interested in the rhythmic activities because he said that he would like to join a military band; and also in the improvisation exercises, it was clear that he was exploring the match between rhythm and lyrics as it is shown in the second exercise (B) and in the improvised song; it could be that rap is part of his music expressive style. It is also important to say that as he seems to be very confident in managing the timing and rhythm elements of music maybe this could be related to the raising of his scores between the pre and post test of self-esteem from 72 to 79 points.

## **7.2 CASE NUMBER 2 (MJ)**

### **7.2.1 Description**

#### **7.2.1.1 Biography**

MJ is a very friendly and expressive 7-year-old girl. She greatly enjoyed all the musical activities, especially singing in the choir and improvising songs. She was the only one who made up two improvised songs. She is a girl who comes from Valledupar, which is in the northern part of Colombia in the department of Cesar on the border with Venezuela. They have the traditions of Vallenato and Cumbia music. People from that part of the country are usually a mixture of black and indigenous people with some Spanish influences, but with very rich cultural traditions. They generally love dancing and singing. Her family comprises five brothers and sisters plus the parents. The mother works as a housekeeper and the father is a watchman.

#### **7.2.1.2. Behaviour**

A marginal observer and I detected that MJ is a very happy but quiet, calm and organized girl. She is very collaborative and gets along very well with all of her classmates. She has a proactive attitude towards music, especially singing.

#### **7.2.1.3Parent's perspective**

Her parents mention that they like all sorts of music but basically in their home they listen to Vallenato and Cumbia music. Her mother said that MJ always has liked music; she indicates: *"she [MJ] say I'd like to be a model or a TV actress or a singer...yes she says I want to be a singer"*. The mother said they liked a lot the music programme, especially the concert in the Cuban Embassy, because *"these are beautiful and motivating things for children."* She said that she likes the children to be busy, doing something in their free time.

One of her aunts is a cantaora (famous traditional singer from that part of the country); her grandfather was an accordion player and some of the uncles are vallenato singers; therefore music is grounded in her family. Indeed she said *"We always had that dream and asked...humm who of us will be the musician, but we couldn't get the things...but now MJ you see...well I support my daughter.* Moreover on the topic of family support of musical activities the mother said: *Yes if she decided to be a singer I will support her...of course*



*how can I quench the dreams of my daughter... I'd never quench them. GZ: And what if she decides to be a professional musician? Mother: I will support her I'll feel so proud of her".* Therefore she is very keen and supportive of musical activities for MJ and she wants to send her to music lessons but they don't have the means to do that; she says *"she asked me if I can pay for her music lessons... and I said yes... I don't know how but I will do that"*. The mother thinks that music helps children to be more responsible. She seems to be very aware and confident of MJ's talent: she describes her as a clever girl and feels so proud of that by saying: *"I feel so proud of having a daughter between all of that audience...this is something very beautiful...I feel so proud because since she was a child she liked to sing. She never forgets the songs that she has learnt"*. Actually she seems to be very close to her daughter's musical activities and she wants to develop her talent because she describes their relationship in that manner indicating:

*"She told me that she composed a song...and she came and said, mum I have composed a song for you...and then she came out with something...she is very good at that...uhhm she is .. She has everything here [pointing at her head]...sometimes she says Mum I want to compose a song for you and my dad... but I have to go bit by bit because I forget it...so, I say yes MJ because to compose you have to write...therefore we are in the process..."*

One of the especial characteristics of this family is that they have a lot of fun doing musical activities together and with other families, the mother said:

*"We meet to dance almost every Saturday. Me my friend and my sons, because I like my sons to dance a lot, we dance cumbia, reggaeton, champeta. And we sang tambora music and we practise that and sing...because we have a microphone that doesn't work and MJ is always the singer, ja, ja, ja...she is always the singer[...in my friend's house there is an accordion and she always goes there and takes that and comes out to play"*.

It is important to notice that this is a very common cultural practice in this part of the country; very often families and friends gather to sing and dance. It is in these meetings where children learn to play the accordion and other instruments, as well learn how to sing in the Vallenato and Cumbia styles. These practices play a key role in the musical identities of the country. In fact the very famous hat or *"sombrero vueltiao"* that Colombians usually wear during international events comes from this region; there is also a famous accordion

festival in Valledupar that was originated by a legendary musician called *Francisco el hombre* whose legend says that he defeated the devil playing accordion. As Wade (2002) notes, these are grounded musical practices in the country, which have a crucial role in the national identity.

MJ's mother says that she taught the girl tambora songs (which have tricky rhythmic patterns). She said: *"I used to sing to her tambora songs...when she was little she listened, then my aunt sang it and MJ kept the rhythm and then MJ changed the lyrics and she used to sing that with her own timing and lyrics"*. This is one of the ways in which her mother keeps the tradition of this music in the family by teaching her traditional songs.

#### **7.2.1.4 Teacher's perspectives**

MJ's teacher thinks that music is important for children because it is a pleasant experience for them; she said: *"I think that listening in class has rescued the importance of silence because it is about music and the importance of listening to others"*. According to that view music teaches children about silence and how to be quiet and listen to others. Later on the same teacher refers to silence and children's behaviour with that idea of music as a helpful thing for discipline; she says:

*"I think that it is so important that they say: silence!!... we are going to sing... which means that they are also want to be listened to...well, we have some specific cases with some very difficult children and I have seen a huge change in them, because they feel listened to"*.

All of the teachers mentioned that they liked the presentation in the Cuban Embassy because parents and children were so motivated and it was a good activity to make the school visible to others; one of the teachers said:

*"the good thing was to make us recognizable and to show some of the work that we do here. These children don't know that sort of thing; it is a new experience for them and it is something that can help them to view their life in a different way"*.

Another teacher said: *“it was so important. I enjoyed being there a lot and sharing with them. I saw them so passionate... humm that space was spectacular. I felt so happy, very pleased seem them giving their best”*. These comments show the teachers’ pride when they see children performing in a stage. These two teachers were present at all the choir presentations but the first one refers mainly to how the choir activities made their work more visible, while the other refers more to the influence of the presentations on the children’s musical engagement.

Regarding the activities in the choir, these teachers are very positive; their view of musical activities in the school is as a space for relaxing and singing, where they are not immersed in academic things. Therefore their perspective of music is as a very important thing but as non academic subject. They mentioned that the songs that children usually sing in other classes are: el botecito de carton (little boat of cardboard); el caballo verde (the green horse); la Mucura and Buenaventura. They also say that they like Colombian traditional music.

#### **7.2.1.5MJ’s perspective**

MJ likes music very much; she likes champeta, vallenato, reggaeton, pop and ballads and also the song that we sang in the choir; and the activity that she likes the most is singing. The activity from the music programme that she liked the most was a particular music game in which children changed the lyrics of the song El caballo verde for the lyrics that they wanted, with the aim of making them feel more confident about musical improvisation and language; in fact she says: *“[the activity that I liked the most was]when we had that song...I have a green horse that make pirouettes ... and when we changed the lyrics of that song [el caballo verde - the green horse]*. This comment shows how she enjoys musical improvisation a lot, specifically matching lyrics and music.

Regarding the presentation in the Cuban Embassy, we (me and independent raters) agreed that MJ was very reflective because she said: *“well I felt happy... but also I felt anxious,*

*because to be in front of all of that people makes me worried...I'd like to remove my anxiety and don't feel it anymore and I'd like to sing normally".* Later she refers also to the audience adding: "[I felt] *Well very well and I am so grateful with all the people for being there and going to see us and for having invited our school*". This reflection shows not only her insights into the presentation regarding her emotions and her reflections to cope with that, but also it shows that she really cares about musical activities; she seems to think seriously about music, about becoming a singer. This point is something significant for her age.

### **7.2.2 Self esteem and self-efficacy test scores:**

In the pre-test of self-esteem MJ achieved an intermediate level. Her score for the pre-test was 77, which is a high level. In the post-test her score was 85, raising the pre-test score by 8 points, which is one of the highest scores amongst her classmates. It is important to mention that this increase may be related to the musical programme, because her coefficient of derivation in the musical exercises also increased from 84% in the first exercise to 94% in the third exercise; this will be explained later.

In relation to her scores in the test of self-efficacy, it is important to mention that this test is divided in two dimensions, present and future, which are related to the expectancies that children have in relation to musical activities. The dimension of present asks children about several musical activities asking how good are you at...? And the dimension of future asks them how good do you want to be at...? In MJ's case, the dimension of the present rose from 42 points in the pre-test to 62 points in the post test which means that her awareness and expectancies about how good she is for the musical activities are higher after the music programme. Maybe in some way she knew that but with the activities in the programme she confirmed it. It is important to mention that in the dimension of future between the pre-test and the pos-test she also raised her scores from 69 to 73, which mean that her expectancies towards musical activities for the future also rose after the programme. Both test results are linked to her results in the exercises as it was said before and it will be analysed later.

### 7.2.3 MJ's assessment of musicality

#### 7.2.3.1 MJ's first exercise

This exercise was conducted at the very beginning of the music programme. As said earlier, it is a musical call and answer; she was asked: *María José, María Jose cómo estás?* (*Maria Jose, Maria Jose how are you?*); and she replies: *muy bien, muy bien muchas gracias* (*very well, very well thanks a lot*); the musical transcription of this is shown in graph 7.2.3.1.

#### MJ first exercise



**Figure 7.2.3.1** MJ's first exercise

The assessment of this exercise makes visible that regarding the elements of timing and tuning MJ obtains the maximum score (5) due to the high coherence between her response and the question given by GZ; but the length and motifs (A and B) are shorter than those proposed in the question which is why she got a lower score in those items. Nevertheless her final motif (B) has the same length and coherence as the proposed one by GZ. MJ's final percentage is 85% due to the high coherence and creativity of her response; this is

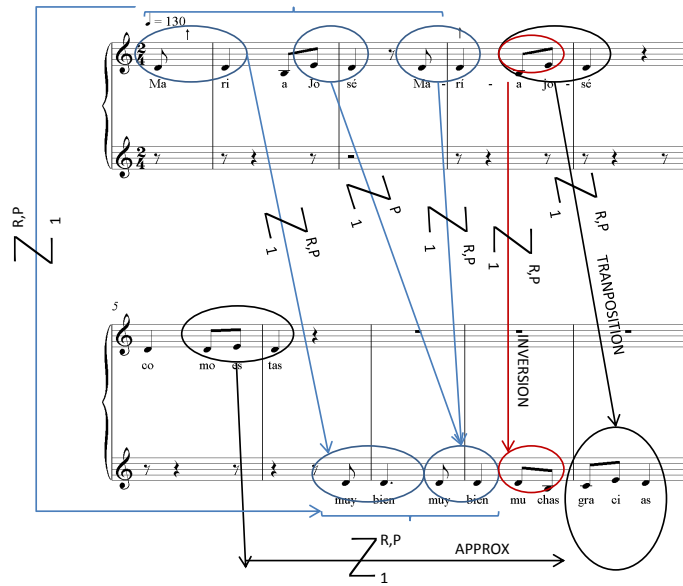
illustrated in table 7.2.3.1. The zygonic analysis of this exercise illustrates in depth these relationships.

Name: M J	Characteristics	Scores
Timing	Internal	5
	External	5
Tuning	Internal	5
	External	5
Structure	Internal	4
	External	5
Length		3
Motifs	A1	3
	A2	3
	B	4
Total		42
Average		42/50=0.84 84%

**Table 7.2.3.1** Assessment of MJ's musicality in the first exercise

As seen in table 2.3.1, at the beginning of the music programme when this exercise was done, MJ's scores were very good on timing, tuning and the coherence of the musical structure, but it seems to be that, at least for this exercise, she was inexperienced in creating and developing musical motifs. Although it is important to mention that in the recording of this exercise when she ends it she makes a sort of cry of joy like *wow!* as an expression of her happiness to fulfil the task, this point was mentioned by four independent raters who transcribed the musical exercises. It seems to be that she was very confident about the quality of her response and a high score of 84%.

### MJ first exercise



**Figure 7.2.3.1.1** Zygonic analysis of MJ first exercise

A more in depth exploration of the zygonic analysis of this exercise illustrates how MJ imitates two mainly elements of the GZ proposal, which are the off-beat of the timing and the pitch in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> blue circles of the graph. Then the red and black circles illustrate how she combines these elements on her response to make it coherent. She also starts and ends the exercise with the same elements that GZ uses so it gives a sense of coherence to her response.

It is important to notice that Latin American children seem to be very familiar with rhythm features such as off-beat and syncopation because it is not only a matter that many words in the Spanish language have off-beat accentuation, but also it is a common cultural practice especially in MJ's cultural context (Valledupar); therefore rhythmic syncopation is usual for these children and she imitates very well the accentuation used by GZ in her call.

### 7.2.3.2 MJ second exercise

The sentence used by the two girls in this exercise was: *¿Cuál es el primer día del*

*año?*(What is the first day of the year?) *el primer día del año es el día de hoy* (the first day of the year is today). P starts with the question and MJ answers. The sentence was chosen by the girls and the role of who starts and who answers was also their decision. This exercise is particularly interesting because it seems to be that MJ's scores are affected by her partner; MJ's scores in this exercise drop dramatically from 84% to 68% (16 points) as table 7.2.3.2 shows.

#### MJ second exercise (P and MJ)



**Figure 7.2.3.2** P and MJ second exercise.

The assessment for this exercise was made just for MJ's response; that it is why table 7.2.3.2 shows only the internal characteristics of the exercise and not the external ones due to MJ being the only one of the two children who is evaluated. The scores shows that she kept timing and tuning in high scores but motifs (creativity) drops as she doesn't develop any further musical idea, and that is why her score goes from 84% to 68%, dropping 16 points in relation to her first exercise.

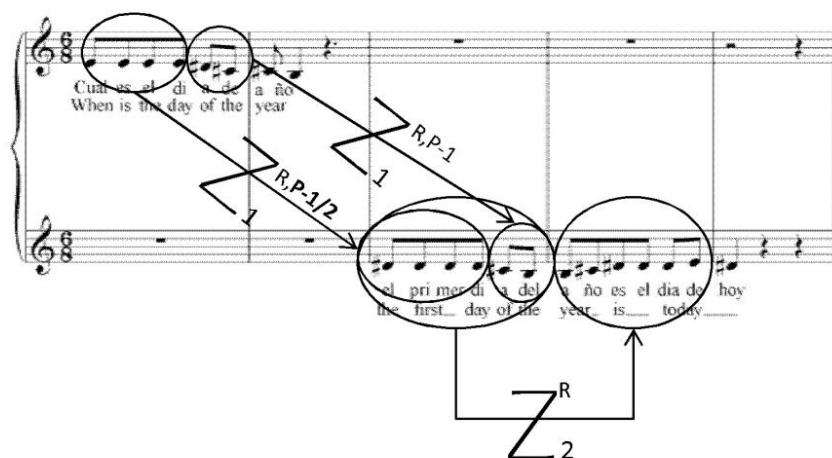


Name: MJ	Characteristics	Scores
Timing	Internal	4
	external	
Tuning	Internal	4
	external	
Structure	Internal	4
	External	
Length		3
Motifs	A1	2
	A2	
	B1	
Total		17
Average		17/25=0.68

**Table 7.2.3.2** Assessment of MJ's musicality-second exercise

In the zygonic analysis of MJ's second exercise, in graph 2.3.2.1, she imitates P's proposed elements, mainly rhythm. She changes pitches by a half or one tone lower; basically she takes her friend's proposal and she attempts to develop that but without success. No-one knows why; may be the sentence was too short and she did not have time to develop her musical ideas. Here there is another sign of the relationship between language and rhythm, but in a different way from B's case.

#### MJ second exercise (P and MJ)



**Figure 7.2.3.2.1** Zygonic analysis of MJ's second exercise

It is also important to note the metre that they apply, which is 6/8. This is very common in Latin American music, due to the influence of European and African music, which resulted in the hybridization and rhythmic syncretism between two and three time measures which is a characteristic of much Latin American music; in fact one of the songs that children learned (Buenaventura) has this metre.

In this analysis, it seems to be that MJ's musical creativity is affected by her partner because P does not ask the complete question which is: *what is the first day of the year?* Instead she says: *what is the day of the year?* And it seems to be that MJ got into trouble trying to give the right answer but fitting the words with the rhythm; it seems that with the problems of the call, the answer in the sentence was not as long as she needed to give her time to do something else, and it sounds as though she did not have enough time to develop her musical ideas or maybe she was in a hurry fitting time and words. She seems to be more motivated in the first exercise to respond to her teacher's musical proposal; it is also possible that the role of the adult challenged the child's performance.

#### **7.2.3.3 MJ third exercise (A)– improvised song**

For this exercise the children had to invent lyrics and music; GZ just started the exercise with the first bars and then the children had to continue with the support of their teacher playing the chords of C and G in a keyboard. In MJ's case, she decided to make two improvised songs: Mi pato Lucas (My duck Lucas) that is about her toy, and Mi mami (My mum) which is about her mother (Ludis) and her teacher (GZ).

The lyric of this song is: *I have a duck, I have a duck, his name is Lucas, and his name is Lucas. He is my little duck, he is my little duck. I love him very much because is so beautiful, Lucas.*

*Lucas is my little duck and I love him very much. And when Lucas goes into the water, to swim and he goes quack, goes quack, quack and swims very well.*

## MJ third exercise-Improvisation

yo tengoun pa-to yo tengoun pa-to que se lla-ma lu-cas que se lla-ma lu-cas mi pa-ti-co

11

mi pa-ti-co Yoten go un pa-to yo ten-go un pa-to que se lla-ma lu-cas que se lla-ma

20

lu-cas el es mi pa-ti-co el es mi pa-ti-co yo lo quie-ro mu-cho

29

por que es muy bo-ni-to lu-cas lu-cas es mi pa-to y es muy bo

2

38

ni - to y yo lo quie - ro mu - cho el es mi pa - ti - co el es mi pa - ti - co y

48

y lu - cas cuan - do se me - te al a - gua  
yo lo quie - ro mu - cho se po - ne a na

58

dar se po - ne a na - dar y ha - ce cuac y ha - ce

64

cuac ha - ce cuac cuac y na - da muy bien

**Figure 7.2.3.3** MJ's improvised song (A) Mi pato Lucas.

This starts with GZ's suggestions from bars 1 to 12 then MJ starts and creates a motif structure of A, A', B; motif A goes from bar 13 to 32; motif A' goes from bar 35 to 50; and motif B goes from bar 57 to 69 with an intervention of GZ in bars 50 to 55. Generally speaking the song has a coherent structure and the language used a narrative form with

sentences and pauses between them in which there are different characteristics of the subject. It is important to say that MJ's two improvised songs were marked by all the independent raters with the highest marks among her classmates.

Name MJ	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	5	5	5	5	5	5	30
Tuning	4	5	5	5	5	5	29
Structure (motifs)	5	5	5	5	5	5	30
Lyrics	5	5	5	5	4	5	29
Total							118
Average							118/120=0.98

**Table 7.2.3.3** Assessment of MJ's musicality third exercise- musical improvisation (A) Mi pato Lucas

Table 7.2.3.3 shows the assessment of the exercise in which she got highest scores in rhythm, motifs and lyrics in the elements of P.4.A showing coherence, creativity and expectancy in the structure of the song for her age (7 years old) despite having no musical training. She only presents two minor difficulties that are related with tuning and the expectation regarding the relationship between lyrics and music as it is shown in this table (7.2.3.3).

The zygonic analysis (in graph 7.2.3.3.1) illustrates how she imitates her teacher (GZ) given elements and how she combines and develops her musical ideas and lyrics. In bar 13 MJ combines the first and second motifs proposed by GZ at the beginning of the song but keeping the pitch. Then she develops a structure in each phrase repeating and combining in several ways these elements. The lyrics also show that between the sentences she takes breaks, maybe taking time to think about what should come next. In bars 21 and 22 she combines the figures proposed by her in bar 17 and 18, developing the phrase. Then in bar 57 she creates a new phrase taking the elements proposed by her teacher singing in the subdominant in an attempt to help her to finish the song.

The dotted quaver and semiquaver figure is a common element in both B's and MJ's improvisations, and it is also a familiar figure proposed by the teacher; it is also the principal rhythmic figure in one of the songs learned by the children during the music

programme (el caballo verde-the green horse– see appendix 3). This is the song used in one of the musical games that MJ reported in the interviews as liking the most; therefore is particularly interesting that this dotted figure is at the centre of her improvisation and it is also attractive the ways she plays with it, using it in different ways.

It is important to note that she matches the lyrics and rhythm very well, especially the accent of the words and its length, creating a narrative and coherent way to express her feelings, telling others about her toy. At the end of the song she makes the pauses longer and extends the duration of the figures to give the idea of an ending; but also her tune goes lower to reach the tonic on the final g, though it is not a common element in children's songs to sing in such a low register.

# MJ third exercise-Improvisation

The image shows a musical score for a piano exercise in 2/4 time, consisting of four systems of staves. The score includes Spanish lyrics and various musical notations for improvisation, such as fingerings (1), articulations (Z), and specific techniques (R, P, R+1, R+1,P, R+1,P-4).

**System 1 (Measures 1-8):**

- Staff 1: *yo - ten-go-un pa-to* (measures 1-2), *yo - ten-go-un pa-to* (measures 3-4), *que se lla-ma lu-cas* (measures 5-6), *que se lla-ma lu-cas* (measures 7-8).
- Staff 2: *mi pa-ti-co* (measures 1-2), *ten-go-un pa-to* (measures 3-4), *yo ten-go-un pa-to* (measures 5-6), *que se lla-ma lu-cas* (measures 7-8).

**System 2 (Measures 9-16):**

- Staff 1: *lu-cas* (measures 9-10), *el es mi pa-ti-co* (measures 11-12), *el es mi pa-ti-co* (measures 13-14), *yo lo que-ro mu-cho* (measures 15-16).
- Staff 2: *lu-cas* (measures 9-10), *el es mi pa-ti-co* (measures 11-12), *el es mi pa-ti-co* (measures 13-14), *yo lo que-ro mu-cho* (measures 15-16).

**System 3 (Measures 17-24):**

- Staff 1: *por que es muy bo-ni-to* (measures 17-18), *lu-cas* (measures 19-20), *lu-cas es mi pa-to* (measures 21-22), *y es muy bo* (measures 23-24).
- Staff 2: *por que es muy bo-ni-to* (measures 17-18), *lu-cas* (measures 19-20), *lu-cas es mi pa-to* (measures 21-22), *y es muy bo* (measures 23-24).

**Annotations:**

- Fingerings:** Indicated by the number '1' below notes.
- Articulations:** Indicated by a 'Z' symbol above notes.
- Techniques:** Indicated by 'R' (Right hand), 'P' (Pedal), 'R+1' (Right hand, first finger), 'R+1,P' (Right hand, first finger, Pedal), and 'R+1,P-4' (Right hand, first finger, Pedal, fourth finger).

The figure displays a musical score for an improvised song in Spanish, divided into four systems of staves. The lyrics are:   
 System 1: ni - lo y yo lo quie - ro mu - cho el es mi pa - ti - co el es mi pa - ti - co y   
 System 2: y lu - cas cuan - do se me - te al a - gua se po - ne a na   
 System 3: dar se po - ne a na - dar y ha - ce cuac y ha - ce   
 System 4: cuac ha - ce cuac cuac y na - da muy bien   
 Arrows and labels indicate rhythmic and pitch relationships:   
 - From the end of System 1 to the start of System 2: labeled 'P' (Pitch) and '1' (Rhythm).   
 - From the end of System 2 to the start of System 3: labeled 'R, P-4' (Rhythm, Pitch - 4) and '1'.   
 - From the end of System 3 to the start of System 4: labeled 'P-1, R combinations' and '1'.   
 - From the end of System 4 to the start of System 3: labeled 'R+1, P-1' (Rhythm + 1, Pitch - 1) and '1'.

**Figure 7.2.3.3.1** Zygonic analysis of MJ improvised song (A)

#### 7.2.3.4 MJ third exercise (B)-improvised song My mum

The third exercise (B) was a song that MJ improvised by choice. One day at the end of the music programme she went to the teacher and said '*I have a song that I'd like to sing to you*'. The name of the song is *My mum* and was created by MJ without any adult help; this



situation makes this song special.

## Mi mami (My Mum) MJ Improvised song 2

$\text{♩} = 80$

yo ten go mi ma mi que se lla ma Lu dis y e lla es gor di ta y bo ni ta co mo u na flor

yo ten go mi ma mi que se lla ma Lu dis y e lla es gor di ta y bo ni ta co mo u na

flor y tam bién ten go u na pro fe que se lla ma glo o ria

y e lla es muy bo ni ta por que e lla es es pe cial

**Figure 7.2.3.3.2** MJ third exercise (B)– improvised song – My mum

The translation of the lyric created by MJ in this song is: *I have my mum her name is Ludys*

*and she is beautiful and fatty as a flower (repeat). And also I have a teacher her name is Gloria and she is very beautiful because she is special.* For this song MJ did not have any accompaniment or interaction; she made it by her own will.

Name MJ	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	5	5	5	5	5	5	30
Tuning	5	5	5	5	5	5	30
Structure (motifs)	5	5	5	5	4	4	28
Lyrics	5	5	5	5	5	5	30
Total							118
Average							118/120= 0.98

**Table 7.2.3.3.3** Assessment of MJ third exercise (B) – musical improvisation My mum

The assessment of this song shows that MJ's musical improvisation is very good, especially bearing in mind that she created it herself. The timing, tuning and lyrics have the highest scores, while the structure and motifs are short although very coherent. It is important to notice in this exercise the relationship between rhythm and lyrics in bars 8 and 15. In bar 8 she creates complex rhythmic figures in order to match the words and the accents on it; then in bar 15 she makes a more complex rhythm figure without any difficulty. This creation is outstanding.

Nevertheless the piece is short and she develops just two simple motifs (A;B) in which A is repeated at the beginning of the piece; that is why she did not reach the 100% of the score. But in any case the piece is coherent and she accomplishes her expressed intent of telling others by musical means about her feelings.

The zygonic analysis in graph 7.2.3.3. shows how she creates and structures her musical ideas. The principal motifs are created in the first 4 bars and then she repeats it and makes variations of pitch and rhythm. It is important to notice the rhythmic variation in bars 7 and 8 in which MJ introduces a complex rhythmic figure in order to match the words and its accents of the sentence *y bonita como una flor* (and beautiful as a flower). In this sentence

the Spanish language shapes the rhythmic patterns, giving it a specific form. As an illustration of this, it is useful trying to use the same rhythmic figure but with the words in English to realize that it does not match as the same way as in Spanish. Later in bar 15 she keeps playing around with those words and makes another rhythmic change to the same sentence even more complex because she compresses the whole sentence into just one bar making the rhythm very intricate but in perfect accord with the accent and duration of the words.

Mi mami (My Mum) MJ Improvised song 2

The figure displays a musical score for MJ's song 'Mi mami (My Mum)'. It is divided into two parts, A and B. Part A covers bars 1 to 10, and Part B covers bars 16 to 21. The score includes Spanish lyrics and musical notation. Various rhythmic patterns are highlighted with annotations such as 'P,R', 'Z 2', 'Z 1', 'P and R Variations', 'R, P', 'R, P-4 approximately', and 'Z 1'. The annotations indicate specific rhythmic figures and variations used throughout the song.

**Figure 7.2.3.3.3** Zygonic analysis of MJ's song My mum

In bar 17 she starts the second part of the song (part B) with the rhythmic figure using the quavers from the beginning of the song and finishing with the same figure used in bars 9 and 10 to create a sense of unity. Therefore although the structure of the song is not very complex, the elements inside are well structured and organized in a meaningful way to accomplish the expressive goal.

#### 7.2.4 Discussion

MJ's exercises and improvisations give us an idea of how children without any musical training, just the lessons given in an 18-week programme, can support their musical development. Before the music programme MJ was clearly musical but her increasing scores between the first and the last exercises show that her confidence to improvise increased at the end of the programme raising her score from 84% to 98%.

It is important to say that in MJ's case her family and especially her mother plays a crucial role in fostering her musicality, because as it is seen in the interviews she really cares about MJ's musical activities. In the interview she refers not only that she feels so proud of MJ for her musicality but also that it is a dream of the family. It is also important to mention MJ's mother encouragement to the girl to compose songs; as in the interviews the mother mentioned a song that the girl told her she was composing may be the final result of that process is this last example *My mum*. It is also important here the role of the context in nurturing children's musical development because a child like MJ takes a lot of elements for her improvisation from her cultural context.

Finally it is also important to point out the role of the language in musical improvisation because as we see in MJ's case she developed the rhythmic subdivision of figures due to the words that she wanted to use. Therefore, I contend that language is a crucial element in some children's musical development.

### **7.3. CASE NUMBER 3 (N)**

#### **7.3.1 Description**

##### **7.3.1.1 Biography**

N is a seven-year-old boy. His family comes from the geographical area of Antioquia which is in the north centre of Colombia. His parents get by, doing different jobs, sometimes as food street vendors, which is one of the mother's jobs, as well housekeeper or sometimes as a serenade singer, which is the father's job. The family comprises eight sons and both parents.

##### **7.3.1.2. Behaviour**

N is reported by his teachers to be a very shy boy although sometimes he chats noisily and easily gets involved in fights with his classmates. In the field diary it was reported that N was too shy to sing in public and sometimes he refused to sing in the choir presentations at the school; and he wasn't very confident to sing due to his rough voice; although his father has taught him how to act and wave to the audience in a public presentation.

##### **7.3.1.3Parents' perspective**

His parents report that they like all kinds of popular music; they say: "*ranchera, salsa, vallenata, everything that is popular, tex-mex, tangos, also rock and romantic music (ballads) but except reggaeton, not that thing no...*" One of the musical activities that they share as a family is to play the karaoke songs of Pedrito Fernandez (child Mexican singer who sings rancheras). This is interesting because the father reported training the children for performing in public presentations. He says: "*I usually train the kids for the presentations. I teach them how to perform in public, how to stand in the stage, how to bow, how to take the microphone and I make them practice, how to get on top of nerves...yes because I have the knowledge*". The father also reports this training as the musical activities they share as a family such as performing as *canta-pisteros* (sort of karaoke street singers in serenades); he explains: *Yes, we are canta-pisteros we imitate more than 35 singers with one voice, we sing everywhere, in bars, in serenades ...I wanted to work more in that but I don't have discipline. I need time and that is not as easy as people think.*

Regarding the music lessons, the activity that they liked the most was the presentation in the Cuban Embassy. They support their child's musical activities although the mother acknowledges that N is so shy; she says: *"Yes I support him although he is so shy; sometimes he says mum I am so nervous I think that I am about to wet [...] But if he decides to be a musician it would be fantastic. Imagine it will fill us with pride"*. Later when the interviewer asks about N's musical talent she says again: *"yes, but he is a bit shy...yes he is talented, he likes it but he is shy"*. Therefore from the mother's perspective it seems to be that in N's case the characteristic of shyness is a problem if he is to be successful as a musician; it appears that her view of musical activities is directly related to stage and performing activities as well as with business.

#### **7.3.1.4 Teacher's perspectives**

B and N are on the same course and their teachers are the same. Therefore N's teachers think about music as something that calms the children down, and something that can help them with their behaviour. N is also in the problematic group mentioned by the teacher in B's case description.

#### **7.3.1.5 N's perspective**

N likes music very much, especially singers as Pedrito Fernandez and Vicente Fernandez (rancheras singers). He would like to play the drum or the bugle and also he likes to play music with friends. The activity from the music programme that he enjoyed the most was the presentation in the Cuban Embassy. He says: *"In the Cuban embassy presentation I felt a bit nervous. But happy when the people clapped us because there were a lot of people, because we sang a lot and we had fun"*. It is interesting how he describes having fun in the public presentation, but at the same time feeling nervous. It seems that he is aware of feeling two different emotions at the same time.

#### **7.3.2 Self-esteem and self-efficacy test scores:**

In Harter's test of self-esteem, N's score for the pre-test was 60 which is low; in the post-test his score was 75, which is an intermediate level. He raised his scores by 15 points after the music programme, which means that his general self-esteem rose.

In the test of musical self-efficacy he scored 35 points in the pre-test and 19 points in the post-test, so it seems to be that his self-esteem for music activities decreased. This is strange because his score in the pre-test of self esteem in the present dimension is 33 and in the same dimension in the post-test score he got 57, which is an increase of 24 points; for the future dimension in the pre-test, 68, and in the post-test he achieved 76, so raising his score by 8 points. But as the difference between both dimensions is greater in the pre-test than in the post-test, his general score in the post-test is lower than in the pre-test. This means that his self-esteem for musical activities decreases with the programme; maybe after the programme he is more aware of what it means to be a musician and the effort and discipline and perseverance that it needs.

### 7.3.3 Assessment of musicality

#### 7.3.3.1 N's assessment of musicality first exercise

For the first exercise the call was *¿Norbey, Norbey cómo estás?* (Norbey Norbey how are you?); N's answer was: *Muy bien, muy bien gracias* (Very well, very well thank you).

#### N first exercise



**Figure 7.3.3.1** N's first exercise

In this exercise N achieved a score of 80%, matching the sentences and the length of his response with the length of the call; he also took the same elements from the call but developed a new motif, making a good structure in a short exercise. Regarding timing, he fitted his words and the rhythm very well with the off-beat figure proposed by his teacher (GZ) and adds some elements; but in tuning he lacked precision.





### **7.3.3.2 N assessment of second exercise**

N did not participate in the second exercise because he did not want to do that. Therefore, it was not possible to assess his musical interactions with his classmates.

### **7.3.3.3 N assessment of the third exercise– musical improvisation**

In the third exercise, he creates a song about his dog named Luna (moon). The song followed the same criteria of those of his classmates. The teacher (GZ) started to sing the lyrics: “*My perrita Luna, mi perrita Luna, es muy bonita*” (my little dog Luna is very beautiful), accompanying it playing on the keyboard the chords of C and G in crotchets every two bars.

The lyric of this song is: GZ: My little dog Luna, my little dog Luna is very beautiful, my little dog Luna; N: my little dog Luna is very beautiful; GZ: My little dog Luna likes water; N: My little dog Luna likes water; My little dog Luna is so spoiled; GZ: my little dog Luna is so pretty, is so gracious; my little dog Luna is so beautiful is so beautiful.

# Mi perrita Luna (My little dog) N third exercise

mi pe-rrita lu-na mi pe-rrita lu-na es muy bo ni-ta es muy bo ni-ta mi pe rri ta

This system contains the first nine measures of the piece. The melody is in the right hand, starting on a half note G4, followed by eighth notes A4 and B4, then quarter notes C5 and B4, and ending with a half note A4. The lyrics are written below the notes. The left hand has whole rests for all measures.

10

lu na

mi pe rri ta lu na mi pe rri ta lu na es muy bo ni ta es muy bo ni ta

This system contains measures 10 through 18. Measure 10 starts with a half note G4 in the right hand, followed by a half note A4. The rest of the system has whole rests in the right hand. The left hand continues with the same eighth-note pattern as the first system. The lyrics are written below the notes.

20

mi pe rri ta lu na mi pe rri ta lu na le gus tael agu a le gus tael a gua

This system contains measures 19 through 26. The melody in the right hand consists of eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and B3. The lyrics are written below the notes. The left hand has whole rests for all measures. An upward-pointing arrow is placed above the final measure (measure 26).

29

mi pe rri ta lu na

mi pe rri ta lu na le gus ta el a gua

37

mi pe rri ta lu na mi pe rri ta lu na

es muy con sen ti da

46

mi pe rri ta lu na mi pe rri ta lu na es muy her mo sa es muy gra cio sa

55

mi pe rri ta lu na mi pe rri ta lu na

mi pe rri ta lu na

62

mi pe rri ta lu na es ta muy bo ni ta es ta muy bo ni ta

**Figure 7.3.3.3** N's third exercise –musical improvisation– My little dog Luna

In the field diary, it was commented on how difficult it was to make this improvisation, because N was just repeating what GZ said and he did not add anything to the song, and despite several suggestions, he did not react. There are many bars of silence between GZ and N in this piece and it seems to be that he did not know what else to say or maybe he was too shy to say something else. But N's language in this improvisation was very poor, he just repeats the last sentence of what GZ says, and at the end he adds the same sentences as at the beginning, and he seems to be uncomfortable with the exercise. Regarding the music, N imitates mainly the same motifs without any additional ones; in other words it seems to be that N makes the minimum of effort to improvise.

Name N	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	1	2	3	2	2	4	14
Tuning	1	2	3	1	2	4	13
Structure (motifs)	1	2	3	1	2	4	13
Lyrics	2	2	3	1	2	3	13
Total							53
Average							53/120=0.44

**Table 7.3.3.2** Assessment of N's musicality – third exercise – improvisation *My little dog Luna*

Generally speaking, he neither creates any motifs nor produces motifs with the expectation of a different response; he just imitates what GZ is saying and this is why his score for this exercise is 44%, which is low. What is more surprising is the decrease in the percentage of N's performance from 80% in the first exercise to 44% in the third exercise. The zygonic analysis gives a better illustration of the structure in N's musical improvisation.

Mi perrita Luna (My little dog) N third exercise

The musical score is in 2/4 time. The first system consists of two staves. The top staff (treble clef) contains the melody with lyrics: "mi pe rri ta lu na mi pe rri ta lu na es muy bo ni ta es muy bo ni ta mi pe rri ta". The bottom staff (bass clef) contains the piano accompaniment with lyrics: "lu na lu na mi pe rri ta lu na es muy bo ni ta". Arrows labeled "Z" with "R,P" and "1" or "2" indicate zygonic relationships between notes in the melody and accompaniment. The second system shows a continuation of the melody and accompaniment with lyrics: "mi pe rri ta lu na le gus ta el que le gus ta el a gua". Arrows labeled "Z" with "R,P" and "1" or "2" continue the zygonic analysis.

2

29 mi pe rri ta lu na mi pe rri ta lu na mi pe rri ta lu na mi pe rri ta lu na

37 mi pe rri ta lu na mi pe rri ta lu na mi pe rri ta lu na mi pe rri ta lu na

46 mi pe rri ta lu na mi pe rri ta lu na es muy her mo sa es muy gra cio sa

55 mi pe rri ta lu na mi pe rri ta lu na mi pe rri ta lu na mi pe rri ta lu na

62 mi pe rri ta lu na mi pe rri ta lu na es muy her mo sa es muy gra cio sa

3

**Figure 7.3.3.3.1** Zygonic analysis of N's improvisation-My little dog Luna

This zygonic analysis shows how N imitates GZ's proposal, especially the rhythm from the first 6 bars with minor changes in the tune, which mostly are in a lower pitch. It shows all the bars of silence where N is not answering; but also it shows how N keeps repeating the same pattern with minor changes until the end.

#### **7.3.4 Discussion**

With regard to N's case, it is difficult to infer why his score dropped dramatically by 36 points from the first exercise to the last one (80% to 44%), but it is important to mention his shyness as a characteristic that may affect his musical development or at least his performance in this exercise. It is important to say that musical attainment can vary from day to day and can change very easily due to several environmental conditions.

Regarding the influence of the family it is crucial to bear in mind that although his parents have a supportive attitude for musical activities their idea of being a musician deals more with the attitude in the stage and music as a business than with the development of musical skills itself or a specific musical learning.

### **7.4. CASE NUMBER 4 (PN)**

#### **7.4.1 Description**

##### **7.4.1.1 Biography**

PN is 6 years old, described by her teacher as a very friendly girl. She likes to sing in the choir. PN has been through numerous family difficulties (including abandonment) during her childhood, her mother is a drug addict, and the father emigrated to the United States of America; so the girl and her brother live with her grandparents (her father's parents). At that time, her grandparents were seeking to meet all the legal requirements to change the children's last names and get their custody. It is important to mention that due to the Spanish colonisation, Colombians (and Latin Americans in general) keep the father's and mother's last names (or surname); the first last name is the father's one and the second to last name is the mother's one, for example, Gloria Zapata Restrepo is daughter of Alfonso Zapata (father) and Luisa Restrepo (mother). Therefore PN has to be registered with both her grandparents' last names to gain access to all the child benefits set out in Colombian law. Her grandfather is a shopkeeper and her grandmother looks after the house. The family

comprises 5 people: the grandparents; one boy a bit older than PN; the girl and her brother.

#### **7.4.1.2 Behaviour**

She is described by her teacher as a clever and very active girl sometimes chatting with her classmates but with some problems in reading. Her best friend in the classroom is M. She loves to be involved in musical activities and in the music class she is very active and participative. She greatly enjoyed the musical activities, mainly the choral ones; she enjoyed singing canons and she was the only child in the group who could sing maintaining the first voice against the teacher.

#### **7.4.1.3 PN Grandparents' perspective**

PN's grandparents like rancheras and reggaeton. The grandfather says he likes rap and it is the music that his 14 year old son and many of the boys who he is related to like, therefore he likes to go to concerts with them. They think that music is important for the child and that she is good at singing, but academic subjects are more important for them; therefore learning to read is more important than singing. As her grandmother says:

*I tell her, I will talk to the teacher to see if you are good at the school if not, I won't let you go to the choir...because with me things are tic, tac, tic, tac ...that is the first thing... studying... that you learn to read...because she can sing but I need her to give me results and of course I'll support her because she is good for singing...uhm if you could see her...when she is singing at home. She loves music but I don't know why she doesn't want to learn to read...I want to buy her one of those CDs for her to learn maths... and also those to learn to read...one of those discs...something that may help her to concentrate.*

The activity they liked the most was the concert in the Cuban Embassy and they said: *in the concert in the Cuban Embassy...she had a very nice time...she was so happy. GZ: and did you like it? PNA: Yes, we liked it as it makes us feel proud...but I insist that she study;* her grandma also says that PN the song from the choir that she likes the most is the song of



the green horse; she says: *She liked that song... I've heard her singing that song also...of a horse, that one that you taught to her.*

They think that music can help children, but the “academic areas” of the school have to come first; her grandmother is very insightful in this matter:

*Yes, I think that it can help her to change...in the sense of being better at school... because studying comes first...and sometimes I see many things...you know...and I don't want those things for my grandsons...I want something good for them...because their parents cannot be with them*

The family does not have regular musical activities together but her grandparents report that sometimes the children sing together.

#### **7.4.1.4 Teacher's perspectives**

As B, N and PN are on the same course, their teachers are the same. Therefore as a reminder of B's case, PN's teachers have the idea that music is something that brings peace and calm to the children and something that can help them with their behaviour. PN is also in the problematic group referred by the teacher in B's case description.

#### **7.4.1.5 PN's perspective**

PN's perspective regarding music activities is that she loves them, especially singing; although she would like to play the cymbals in the military band. The music that she likes the most is the music that she listens to on the radio and the music that her brother and her teacher (GZ) teach her. She likes to make music in groups, especially with her brother and friends. The activity from the music programme that she liked the most was the musical game of changing the lyrics of the song El caballo verde (The green horse).

Regarding singing in public, she says that she did not like it. She says: *“No I don't like to sing in public because I feel embarrassed, because one have to do that in front of the entire people and I feel scared”*. Although she liked the activities in the choir she is not very keen

to sing in public; she preferred the activities and the musical games that we did in the classroom.

#### **7.4.2 Self-esteem and self-efficacy test scores**

Regarding PN's scores in Harter's test of self-esteem, her score for the pre-test was 61 which is low. It is possible that this low score is related to her situation with her parents; her score for the post-test was 74 which is in an intermediate level. She increased her score by 13 points moving from a low level to an intermediate one which means that her general self-esteem increased with the music programme.

Regarding the test of self-esteem related to musical activities, she achieved 30 points in the pre-test ( $69$  in the dimension of future minus  $39$  in the dimension of present =  $30$ ); and 6 points ( $79 - 73 = 6$ ) in the post-test increasing her self-esteem related to musical activities by reducing the difference in 14 points between pre and the post-test. Therefore in the pre-test the difference between future and present was 30 points, and in the post-test this difference was reduced to 6 points, which means that her self-esteem in musical activities increased. In other words, the dimension of present in the pre-test she achieved 39 and 73 in the same dimension for the post-test with an increase of 34 points. In the dimension of future for the pre-test she got 69 and for the same dimension in the post-test she got 79 points, an increase of 16 points. The difference between present and future dimensions between the pre-test and the post-test is lower, which means that her self-esteem in relation to musical activities grew with the music programme.

#### **7.4.3 Assessment of musicality**

##### **7.4.3.1 PN's first exercise**

The sentence for this exercise was: GZ: *¿Paula, Paula cómo estas?* (Paula how are you?); PN replies: *Muy bien, gracias profe, que te vaya bien en este día* (very well teacher have a nice day); GZ replies: *Muchas gracias* (many thanks).

### PN first exercise

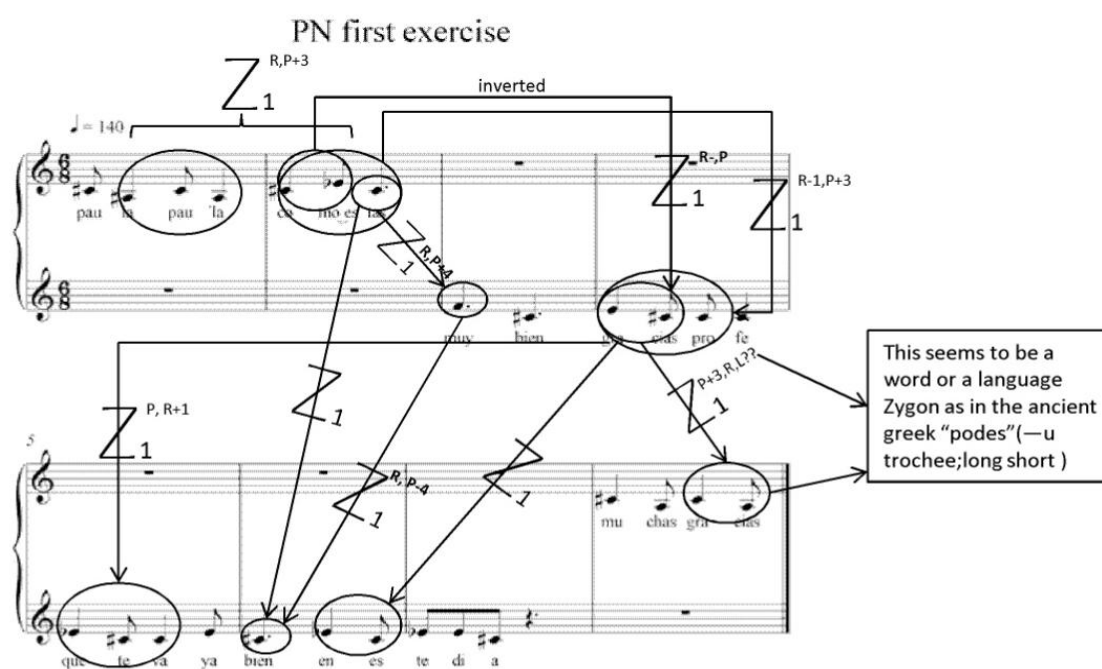
**Figure 7.4.3.1**PN's first exercise

In this exercise PN interacts well, extending her sentence to keep the interaction with GZ, but at the same time increasing the length of her response. It is important to notice that she easily grasps the 6/8 metre, which is proposed by GZ. Her score in this exercise is 70% because she performs well in the timing and in the creation of the structure but she had some difficulties in tuning. Table 7.4.3.1 illustrates this aspect.

Name: PN	Characteristics	Scores
Timing	Internal	4
	External	4
Tuning	Internal	3
	External	3
Structure	Internal	4
	External	4
Length		4
Motifs	A1	3
	A2	3
	B1	3
Total		35
Average		35/50=0.70 70%

**Table 7.4.3.1**Assessment of PN's musicality (First exercise)

Regarding the zygonic analysis of this exercise (Graph 7.4.3.1.1), it is important to indicate that PN is also good at keeping in time naturally; rhythm seems to be very important for her; she keeps the metre naturally and copies the dotted crotchet and then the crotchet and the semiquaver proposed by GZ in the first bars so that with these elements she builds her response. To keep the metre is significant because, as said previously, the metre of 6/8 is very usual in Latin American music and it seems that these children are familiar with that meter; it was also the meter of *Buenaventura* one of the songs in the music programme (see Appendix 3).



**Figure 7.4.3.1.1** Zygonic analysis of PN's first exercise

Another characteristic to point out in this exercise is the appearance of zygons that seem to make a deep connection between rhythm and language as in the *Ancient Greek podes*; these zygons for language show an understanding of the rhythmicity of the words giving it the right tempo, accent and duration that makes it musically as in poetry. As Spanish is a syllabic language, words are usually divided in one, two, three or more beats depending on their accent; but the rhythm and length used for a child could define the internalization of the musical characteristics of the language providing that word with a musical character as

in poetry. This is observed in the zygonic analysis of graph 7.4.3.1.1 with the word *gracias* (in a trochee foot —◡) divided for PN in this exercise in one crotchet and a quaver with the right accent, meter and at the right place of the bar; indeed this zygon is imitated by the teacher.

#### 7.4.3.2 PN's second exercise

The lyric chosen by PN and M in this exercise was: *¿Que es la gaviota?* (what is the seagull?) *La gaviota es un barquito de papel que aprendió a volar* (the seagull is a little paper boat that learned how to swim).

#### P and M second exercise

♩ = 114

Mar - tín Mar - tín que es la ga - vio - ta

la ga - vio - ta

6

es un bar - qui - to de pa - pel que a - pren - dió a vo - lar

**Figure 7.4.3.2** PN's second exercise

The assessment of this exercise shows that PN was also affected by the interaction with her partner because she dropped her score by 14 points from 70% in the first exercise to 56% in the second one. Her musical performance shows that she was better in timing than in tuning which was also her characteristic in the first exercise. Another feature of this assessment is its structure as she only develops two very simple motifs and the length is very short in

comparison with her friend M (see Table 7.4.3.2).

Name: PN	Characteristics	Scores
Timing	Internal	4
	external	
Tuning	Internal	2
	external	
Structure	Internal	3
	External	
Length		2
Motifs	A1	3
	A2	
	B1	
Total		14
Average		$14/25=0.56$

**Table 7.4.3.2** Assessment of PN's musicality (second exercise)

The zygonic analysis of this exercise (Graph 7.4.3.2.1) shows that the elements used by the children are very simple; PN proposes a motif with two crotches in the first bar and M imitates the same rhythmic pattern throughout the exercise, changing the pitch in several ways until he goes lower and lower. In the 5th bar, M imitates a two-quaver pattern that PN proposes but he does not develop; he seems to be more comfortable with the crotchets.

### P and M second exercise

The image shows a musical score for a piece titled "P and M second exercise". The score is written in 2/4 time with a tempo marking of 114. It consists of two systems of staves. The first system has a treble staff with lyrics "Mar tin Mar tin que es la ga - ra" and a bass staff with lyrics "la ga - ra". The second system has a treble staff with lyrics "es un bar - qui - to de pa - pel que a pren - do a" and a bass staff with lyrics "es un bar - qui - to". Arrows and labels indicate zygonic relationships: "R, P inverted" between the first and second systems, "R, P-5" between the first and second systems, "R, P-3" between the first and second systems, and "R, P-5" between the first and second systems.

**Figure 7.4.3.2.1** Zygonic analysis of PN's second exercise

### 7.4.3.3 PN's third exercise musical improvisation

In this exercise, PN shows her musical creativity in matching language and music but also creating a song that is humorous because of its lyrics, which are very descriptive. This song describes her dog when PN walks her; the lyric of the song is: *My little dog is white, is beautiful, she is taken to the toilet, and she urinates in the toilet and not in other places. When she does a poop, she is taken onto the grass and I took a bag and pick up the poop. My little dog Candy is very beautiful.*

## Mi perrita Candy (My little dog Candy)

(PN-third exercise-improvised song)

♩ = 90

Mi pe rri ta es bla nca Mi pe rri ta es bla nca es bo ni ta es bo ni ta es blan qui ta blan qui ta  
 e lla la lle van al ba ño y y se o ri na en el ba ño y no se o ri na en o tras par tes  
 cuan do po o se a la sa can al pas to lle vo u na bol sa y le re co jo el po po  
 mi pe rri ta can dy mi pe rri ta can dy es muy lin da

**Figure 7.4.3.3** PN's musical improvisation

It is important to point out that PN started her song without any help from GZ; the teacher started to play the keyboard and the girl immediately started to sing; the only intervention from GZ was at the end of the song in bars 28 and 29. The independent raters and the researcher identified that PN's third exercise had particular humorous lyrics therefore it



should have a good score in that area. That is why her better score was in the lyrics not only since it was amusing, but also for the way in which she deals with the accent, the syllabic division and the length of the words, to give the language the right rhythmical features; as well for the way in which she: a) creates distinctive groups of sentences linked to musical motifs; b) links and repeat lyrics and motifs; and c) produces lyrics and motifs with coherence and meaning, performing simple pieces of music. In relation to the link between language and music, PN's score in timing is also good because of the same feature (in linking words and rhythm) although she made a mistake in the accentuation of a word in bar 8, this is of minimal importance in comparison with the rest of the exercise.

Name PN	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	4	4	3	4	4	4	23
Tuning	3	3	3	3	4	4	20
Structure (motifs)	4	4	3	3	3	4	21
Lyrics	4	4	4	4	4	4	24
Total	15	15	13	14	15	16	88
Average							88/120 =0.73

**Table 7.4.3.3** Assessment of PN's musicality (musical improvisation third exercise)

PN's lowest score is in tuning because of her difficulty of singing in tune at the beginning and the end of the piece; the arrows above the notes indicate that she is singing a bit lower or higher (out of tune) in some notes. The score for the structure and the musical motifs is also low; although the structure is coherent and very simple, the musical motifs are not developed. Generally speaking she got 73% of the total, which is a good coefficient of derivation; in comparison with the first exercise she got an increase of 3 points; in relation to the second exercise she definitely performed much better with a difference of 17 points (see Table 7.4.3.3).

Although it is difficult to analyse, it seems that the general structure of the piece is A, B, C, A, with very similar phrases organised according to the lyrics in parts of bars 8 and 9. Another way to analyse it is to say that the piece has just the motif A which is developed

through the piece; but the way in which she organises the language makes us think differently because the sentences are organised in several phrases, which leads us to believe that the structure is A, B, C, A, without any development of the motifs.

**Mi perrita Candy (My little dog Candy)**  
(PN-third exercise-improvised song)

e lla la lle van al ba ño y y se o ri na en el ba ño y no se o ri na en o tras par tes

cuan do po o se a la sa can al pas to lle vo ú na bol sa y le re co jo el po po

mi pe rri ta can dy mi pe rri ta can dy es muy lin da

**Figure7.4.3.3.1** Zygonic analysis of PN's musical improvisation -My little dog Candy

In this sense the first motif (A) matches the first sentence: *Mi perrita es blanca, mi perrita es blanca, es bonita, es bonita, es blanquita, blanquita* (My little dog is white, my little dog is white, is beautiful, is beautiful, is white, white); motif B matches: *ella la llevan al baño y y se orina en el baño y, y no se orina en otras partes* (she is taken to the toilet and urinates in the toilet and not in other places); motif C matches the sentence: *cundo poposea la sacan*

*al pasto llevo una bolsa y le recojo el popo* (when she does a poop she is taken onto the grass and I take a bag and pick up the poop); and finally she repeats the first motif A with variations in the lyrics and the pitch but keeping the rhythm: *my perrita Candy, mi perrita Candy es muy linda* (my little dog Candy, my little dog Candy is very beautiful). In this way she gives meaning to the song matching the lyrics and the music.

The zygonic analysis of this exercise (Graph 7.4.3.3.1) shows that in the first phrase PN creates and imitates two main musical motifs (in the first 4 bars) and then in the next phrases she combines them in accordance with the lyrics. This combination is made introducing variations in rhythm, seen in the zygon indicated between rhythmic figures in bars 7 and 22. PN also attempts to make variations in pitch as in the zygon between notes in bars 1 and 26. At the end of the piece she goes back to the first motifs changing the pitch and extending the length in the rhythm, giving a sense of unity to the piece and a conclusive ending.

#### **7.4.4 Discussion**

PN attitude towards musical activities is positive, her musicality could potentially be more developed if she had the support of her grandparents who think that subjects such as reading and maths are more important than music. In this sense, PN's musicality would not be as well recognised and nurtured by her family. PN is a good example of how music can affect self-esteem because her score in the pre-test was low (61), rising 13 points to get 74 in the post-test. In the scores of the assessment of the musical exercises, she got 70% for the first; 56% for the second and 73% for the third. Therefore there was a rise of 3 points between the first exercise and the third one. In addition, her scores for the test in self-esteem related to musical activities also rose by diminishing the difference between the dimension of present and future. Therefore it seems that her self-esteem grew along with her musicality but not at the same rate, maybe because of her grandparents' attitude towards musical activities.

Her scores in the test of self-esteem in musical activities increased with the music programme, which is related to her scores in the musical exercises. Comparing the data from the self-esteem test (13 points of difference) and the data from the assessment of musicality (70%; 73%) and the zygonic analysis, it is possible to say that PN's confidence

to improvise music got better with the programme affecting her self-esteem at a higher rate. This finding could mean that a little change in the music performance could cause a major change in the self-esteem.

It is also important to point out that her scores between the first and the second exercises decreased by 14 points (from 70% to 56%), whereas her scores between the second and the third exercise rose by 17 points (from 56% to 73%), indicating the PN's musical performance was really affected by the interaction with her friend. These results could be explained by the role of the teacher (GZ) who knew what the purpose of the exercise was and challenged the girl to perform better. Looking at the zygonic analysis of the exercise we could see that PN's musicality is good but could perhaps improve with the recognition and more support from her grandparents. For the girl, music is so important and looking at her musical products seems to be that she is using music in a resilient way to cope with all her family difficulties. In this matter it is important to point out her use of language linked to music using it to express her daily life and emotions.

## **7.5. CASE NUMBER 5 (PV)**

### **7.5.1 Description**

#### **7.5.1.1 Biography**

PV is a seven year old girl. Her family is an internally displaced family (IDP) that comes from the department of Vaupes, which is in the Amazonian forest in the south of Colombia. They belong to the etnia *Carapan*, an indigenous community where they used to live three years ago. The only tradition that the mother has kept is the food; PV does not speak the indigenous dialect but her older sister does. PV's mother has some photos that from time to time she show her children to remind them where they come from. They had moved to Bogotá because of the internal conflict. Her parents have been very active to sustain the family through selling mops and also working in other jobs; her father works part time as a locksmith and her mother as a seamstress. The family comprises two girls, one boy and the parents; PV is the youngest child.

#### **7.5.1.2 Behaviour**

PV is described by her teacher as a very, very shy girl. The comments in the field diary said that "PV speaks in a soft voice that sometimes it is difficult to hear what she is saying and doesn't seem to have many friends in the classroom". Her best friend at the school is PA. She is a quiet girl and does not talk too much to her partners but she pays attention and is a participative girl in the class.

Regarding PV's case, all the independent raters pointed out that her musical exercises were the most difficult to transcribe among all the children participating in the study; they commented that PV's musical transcription was the most difficult not only because of the rhythm but also because of her pitch, which was very ambiguous, and also was very difficult to hear what she was saying because of her soft voice.

#### **7.5.1.3 Parent's perspective**

PV's parents' perspective is very positive regarding musical activities although it seems that the mother does not know what that is about. She commented: *"For me that is good because they like it... if they like to stand out and also to imitate what they watch on TV, for*

*me that is... like good*". In relation to the choir presentations, they said that they wanted to go to the Cuban Embassy but there were not enough places in the van for the parents; they said that they were really proud that PV was there among all of the children; she said: *"I am so happy because if she has that opportunity...among all of these children...and she is there...."*.

The choir activities are seen by the parents as activities that not only help the girl with several difficulties but also as activities that give them some recognition and are a source of pride. PV's mother commented:

*"With the choir activities, she is not discouraged anymore, she is so proud and she said very excited "I am in the choir group". Because she had an accident with her hand (she cut part of her finger), she didn't want to come to the school any more. But for the concert in the Cuban Embassy she kept her hand in her pocket and nobody knew that she had that accident, therefore the choir helped her to get over that problem...and I told her that it is nothing to worry about"*.

Regarding PV's musicality, her mother declares that the girl is happier with the programme than she was in the past, and she says: *"she stands in front of the mirror looking at herself and starts to sing"* and then she adds: *"she is good at making up songs... ah yes she invents her own songs for me...she sings the most beautiful songs"*. PV's mother also commented that the girl is very good at dancing and the mother said that PV participated in the Joropo festival in Acacias-Meta.

The musical activities that they share as a family had change with their displacement to the city. PV's mother said:

*"No, we don't have those activities anymore...not here in the city we don't have those sort of activities because we come from...a very far place... from the forest... from the Vaupes ...we don't have those activities anymore. But there in our community...we use to...we gathered and we danced our traditional music and all that stuff"*.

PV's mother mentions that when she was a baby she used to sing to the girl the traditional songs that her mother had taught to her; but she has not taught her daughter to speak in their dialect. Therefore the girl likes the song's that she listens to on the radio as vallenato,

romantic ballads and the songs that she has learned in the choir, especially the song of the green horse.

#### **7.5.1.4 Teacher's perspectives**

PV and MJ have the same teachers, therefore their perspective of musical activities is something that teaches children about silence and helps with discipline. They are also very positive towards the choir's presentations, especially that one in the Cuban Embassy because it gives visibility to the school; but also they say that the children like the songs they learned in the choir.

#### **7.5.1.5 PV's perspective**

PV likes singing in the choir a lot. She likes TV songs such as vallenato, reggaeton and salsa and also likes the choir songs such as the green horse, la mucura and samba lele. She says that she also likes those songs that her sister listens such as *Belinda* songs. Regarding the musical activities that PV likes the most, she says that she likes to invent songs with her sister. In relation to the activity that she liked the most in the choir she said that it was the presentation in the Cuban Embassy.

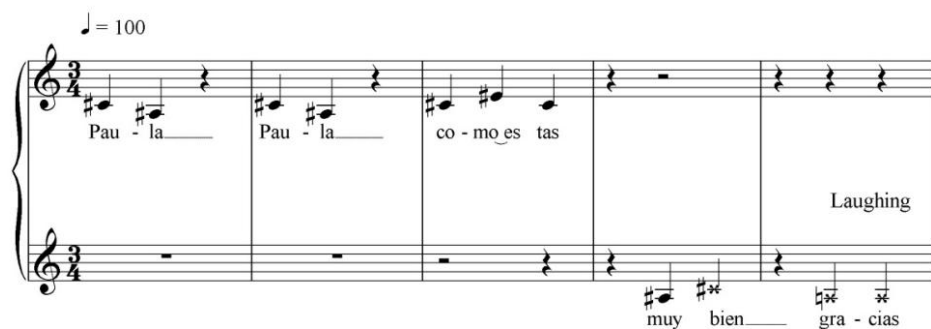
#### **7.5.2 Self-esteem and self-efficacy test scores:**

In Harter's test of self-esteem, PV's score for the pre-test was 54 which is very low; and her score increased by 33 points in the post-test reaching 87 points which is one of the highest scores among her school partners. Yet in the test of self-esteem in musical activities, her score dropped from 2 in the pre-test to 11 in the post-test; bearing in mind that the difference between present and future increased in 9 points which means that her self-esteem for musical activities decreased. In fact PV's score in the dimension of present dropped between pre and post-test from 68 to 62, and in the dimension of future it increased from 70 to 73. But the general difference between pre and post-test increased by 9 points, showing that although PV's general self-esteem concept had a high increase of 33 points, her self-esteem related to musical activities decreased by 9, which could be due to her awareness of what it means to become a musician.

### 7.5.3 Assessment of musicality

#### 7.5.3.1 PV's first exercise

The call in this exercise is *¿Paula, Paula cómo estas?* (Paula, Paula how are you?); PV's answer: *Muy bien gracias* (Very well thank you); her answer is basically speaking.



**Figure 7.5.3.1** PV's first exercise

In this exercise, PV responds by almost speaking, so her lowest scores are in tuning and in structure, obtaining just an average of 44%; nevertheless her timing is regular (see Table 7.5.3.1).

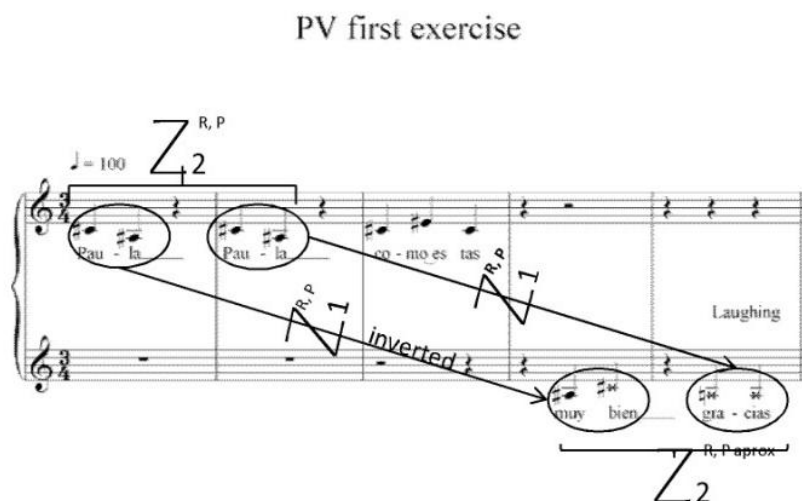
Name: PV	Characteristics	Scores
Timing	Internal	3
	external	3
Tuning	Internal	2
	external	1
Structure	Internal	2
	External	2
Length		3
Motifs	A1	3
	A2	1
	B1	2
Total		22
Average		22/50=0.44 44%

**Table 7.5.3.1** Assessment of PV's musicality (First exercise)

The zygonic analysis of this pieces show that PV imitates the rhythm, and the same two



zygons that GZ proposes without any further development of the motifs and attempts to sing, but immediately changing into speaking, gives her a lower score in tuning but also the poor development of the motifs gives her a low score as presented in graph 7.5.3.1.1



**Figure 7.5.3.1.1** Zygonic analysis of PV's first exercise

### 7.5.3.2 PV's second exercise

PV participates in this exercise with her best school friend PA, and they changed the lyrics of the original sentence; they were the only ones among all of the children participants in the music programme who did that. The call for the original sentence was: *Which came first the key or the padlock?* And the answer was: *First was the thief* and it seems that they did not understand the exercise and changed the lyrics into: *A thief steals stuff and gets tired of having things*; they did not sing and did not make the structure into their own sentence, but with a strange meaning; so none of the transcribers understood what the girls wanted to say.

## PA and PV (second exercise)

**Figure 7.5.3.2** PV's second exercise

PV's score in this exercise was 40% because she does not sing she basically speaks with rhythm. Therefore her highest score is in timing and her lowest score is in tuning as well in the structure of the exercise she does not create or develop any other motif. Comparing with PV's first exercise, she decreases her score by 4 points and, as in the earlier cases she was also affected by the musical interaction with her friend(see Table 7.5.3.2).

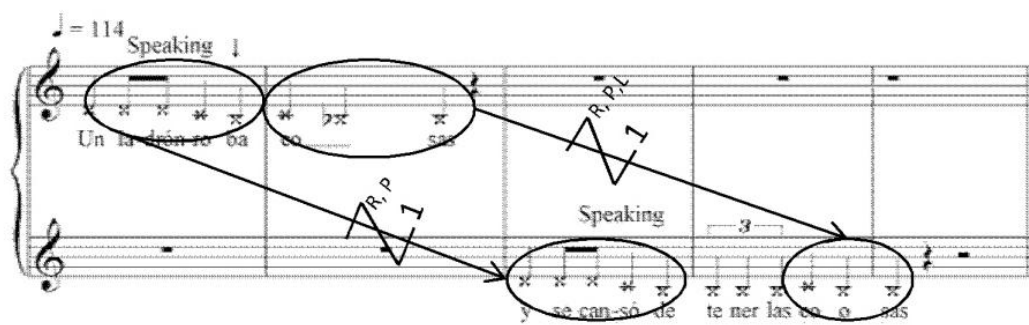
Name: PV	Characteristics	Scores
Timing	Internal	3
	External	
Tuning	Internal	2
	External	
Structure	Internal	2
	External	
Length		2
Motifs	A1	1
	A2	
	B1	
Total		10
Average		10/25=0.4

**Table 7.5.3.2** Assessment of PV's musicality – second exercise

In relation to the zygonic analysis of this exercise (Graph 7.5.3.2.1), the two girls speak rhythmically; we could see that as in the first exercise she copies her friend's two main proposals without any further development. One interesting element that it is important to point out is that in the 4th and 5th bars, PV imitates the language zygon proposed by PA in

the second bar; the word of co-o-sas (things) is also an example of a language zygon.

### PA and PV (second exercise)



**Figure 7.5.3.2.1** Zygonic analysis of PV's second exercise

### 7.5.3.3 PV's third exercise musical improvisation – My little dog Estrella

The independent raters and the researcher agreed that the case of this girl was the most difficult among all the participants to transcribe. This song is about PV's pet, which is a little dog that seems not to be with her. The lyrics of this song are not clear; sometimes it doesn't have sense or meaning and sometimes PV just repeats what GZ says; besides her voice is very hushed and it is difficult to understand what she is saying. The lyrics are:

*Estrellita, estrella donde estas, es mi perrita, mi perrita ita, estrella yo te quiero ver con tu risa quiero estar, con tu retrato quiero estar, con tu foto, estrella, estrella tu eres mi perrita y yo te quiero mucho. Estrella, Estrellita (Little star) where are you, is my little dog Estrellita I want to see you, with your smile that I want to be, Estrellita with your photo I want to be, Estrella, Estrella you are my little dog and I love you very much.*

# Mi perrita estrella (My little dog estrella)

PV third exercise-improvised song

es tre lli i ta es tre lla es tre lla es tre lla

11

don de es tas es tre lla es tre lla es tre lla don de es tas

es mi pe rri

20

mi pe rri ta es mi pe rri ta mi pe rri ta i ta

ta

31

mi es tre lli ta es tre lli ta yo te quie ro ve er con con tu tu

2

40

3

con tu ri sa es cu char con tu re tra to quie ro es tar es tre lli ta es tre lli

48

ta te quie ro ver con con tu fo to yo te quie ro es tre lla es tre

57

lla es tre lla yo te quie ro mu cho es tre lli ta tu e res mi

63

pe rri ta y yo te quie ro mu cho

**Figure 7.5.3.3** PV's third exercise – musical improvisation

Name PV	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	3	3	3	2	2	4	17
Tuning	2	2	2	2	2	2	12
Structure (motifs)	3	3	2	2	2	3	15
Lyrics	2	3	2	2	2	3	14
Total							58
Average							58/120=0.48

**Table 7.5.3.3** Assessment of PV's musicality (musical improvisation third exercise)

The table 7.5.3.3 show the assessment of PV's musical improvisation. Her lowest score is in tuning because she barely sings but she speaks most of the times; the lyrics have also a lower score because she does not create and links the words and motifs coherently, so it seems to be that she does know not exactly what to say. She scores 48% points with a difference of 8 points in relation to her first exercise (40%); and 4 points (44%) with her second one. Looking at her scores, it seems that she keeps a range that is lower because she does not reach at least 50% of her musicality. Tuning and timing in this exercise are particularly different, as if she doesn't know what it is about; her tuning is odd because it seems that she has not listened or maybe does not understand what GZ is singing. She seems to deal first with the problems of fitting the rhythm and words rather than with the things that she is saying because some of her sentences do not have meaning, or maybe she does not know what to say. The structure is also problematic for the same reason.

It is important to mention that in this exercise GZ tried to accompany PV's song on the key board but due to her hushed voice GZ could not hear what PV was singing or what she was saying. GZ only knew what PV's song was about after the session when she heard the recorded song from the recording machine. PV's first motif is based in a figure that all the children have used which is a dotted quaver and a semiquaver that, as it said in previous cases, is a very used and common figure for this group of children because it had been proposed by GZ in the musical improvisations and had been found in all the children's musical exercises and improvisations.

Zygonic analysis in Graph 7.5.3.3.1 shows that PV creates two draft motifs without any further development, one at the beginning of the piece in bar four and the other in bar ten. It

appears that she is dealing with the problem of organising her ideas to say something and saying it rhythmically. It seems to be that she does not understand very well the musical structure and system in which she is located; she looks like she is adapting herself to organise her musical ideas to match with the language; possibly that is why she is just speaking with rhythm and barely singing.

In bar eleven she uses the second motif with two quavers and a crotchet taken from a zygon of language used in bar ten that she combines and uses in all the song. The interesting thing about this figure is that in bar ten it seems to be a zygon of language used by her with the word *es-tre-lla* which she organizes in three quavers giving it the right accent and duration. This is one of her achievements in this piece because later in bars 13 and 14 she tries to do the same with the same word but fails to use an appropriate rhythmic figure. Later in bar 47 she tries the same word again but this time with the diminutive (*Estrellita*), which does not fit in the same rhythm, transforming it into four quavers. Finally in bars 55 and 56 she keeps the same structure of time (three quavers) but extending the duration of the final quaver into a crotchet, which she uses until the end.



# Mi perrita estrella (My little dog estrella) PV third exercise-improvised song

The musical score is written in 2/4 time and consists of four systems of staves. The lyrics are written below the notes. Fingerings and articulations are indicated by 'Z' symbols with subscripts and superscripts, and arrows pointing to specific notes.

**System 1:** The first staff contains the lyrics "es tre lli i ta es tre lla es tre lla es tre lla". A 'Z<sup>R</sup><sub>1</sub>' symbol is placed above the first "es tre lli" and the second "es tre lla".

**System 2:** The second staff contains the lyrics "don de es tas es tre lla es tre lla es tre lla don de es tas es mi pe ri". A 'Z<sup>R, P, L</sup><sub>1</sub>' symbol is placed above the first "es tre lla" and the second "es tre lla". A 'Z<sup>R, L</sup><sub>1</sub>' symbol is placed above the "es mi pe ri" phrase.

**System 3:** The third staff contains the lyrics "mi pe rri ta es mi pe rri ta mi pe rri ta i ta". A 'Z<sup>R, P</sup><sub>1</sub>' symbol is placed above the first "mi pe rri" and the second "mi pe rri".

**System 4:** The fourth staff contains the lyrics "mi es tre lli ta es tre lli ta yo le que ro ve er con con tu tu". A 'Z<sup>R, P, O</sup><sub>1</sub>' symbol is placed above the first "yo le que ro".

Arrows indicate the following connections:

- From the first "es tre lli" in System 1 to the first "es tre lla" in System 2.
- From the second "es tre lla" in System 1 to the second "es tre lla" in System 2.
- From the "es mi pe ri" in System 2 to the first "mi pe rri" in System 3.
- From the first "mi pe rri" in System 3 to the first "yo le que ro" in System 4.

The figure displays a musical score for a song titled "My little dog Estrella". The score is written in a single system with a grand staff (treble and bass clefs). The lyrics are written below the notes. The score is divided into four systems, with measure numbers 40, 48, 57, and 63 indicated at the beginning of each system. The lyrics are: "con tu ri... es cu char con tu re tra to quie ro es tar es tre lli ta es tre lli", "ta te quie... ro ver con con tu fo to yo te quie ro es tre lli es tre", "lla es tre lli yo te quie ro mu cho es tre lli ta tu e res mi", and "pe rri... ta y yo te quie ro mu cho".

Annotations for zygonic analysis are present:

- An arrow points from a circled group of notes in the first system (measures 40-41) to a circled group of notes in the second system (measures 50-51). This relationship is labeled  $Z_{R,P}^1$ .
- An arrow points from a circled group of notes in the second system (measures 52-53) to a circled group of notes in the third system (measures 57-58). This relationship is labeled  $Z_{R_i}^1$ .
- Another arrow points from a circled group of notes in the second system (measures 54-55) to a circled group of notes in the third system (measures 59-60).

**Figure 7.5.3.3.1** Zygonic analysis of PV's third exercise musical improvisation- My little dog Estrella

This exercise is very impressive because it shows how PV is building the rhythmic structure to match with the words, which is why she is more attentive to that than to the tuning. Her mind is busy dealing with the problem of matching the rhythm and the words

rather than giving it a sort of coherence in both language and music.

#### **5.4 Discussion**

PV's case is very interesting and in discussions between the researcher and independent rater it was agreed that she is just not only a shy girl but also she is adapting herself to a new environment, she is trying to fit in a very different context. In the exercises we could see that she kept her score in a range of 8 points (44%; 40% and 48%), which shows that she kept minimum variation among her exercises, maintaining her level.

Regarding her scores in self-esteem (pre test 54 to post test 87) we can see that she has a very low score in self-esteem at the beginning but then at the end there is an interesting rise although it is not the same rise that we can see in her musicality (44% to 48%) and it looks like her achievements in music are slower than her rise in general self-esteem. This result means that musical development is slower than socio-emotional development or at least self-esteem development; but also as it was said earlier (in PN's case) a minimal increase in her musicality has a big impact on her self-esteem.

Moreover if we compare the scores in musicality (44%; 40%; 48%) with her scores in the test of self-esteem in musical activities (which dropped 9 points), we can see that due to her achievements in music not being so large, her confidence in music self-esteem dropped. She is in the middle of two stages solving first the problem of language and rhythm, to then attempting to solve the problem with the other dimensions of music. It is very interesting to see how she manages to fit music and language form in the first exercise in which she copies everything to the third one in which she is trying to develop her own musicality solving one problem at a time (in this case language fitting music).

It looks as though PV's musicality is behind that of her classmates maybe because she comes from a very different context (an indigenous one). In Piagetian terms, she is adapting herself to a new cultural environment in which she has to be successful in communicating her ideas and emotions. She is doing very well in that adaptation because nobody had noticed that she comes from an indigenous community until the interview with her parents;

who recognised that they have not taught PV either their dialect or their traditions (except food). Therefore she is losing her original cultural traditions to fit in a very different society which is what some researchers call a real “cultural sorrow” (Richman N,1998) but for PV it is a matter of surviving in a big city because to be successful in her new environment she has to learn different cultural rules.

## **7.6. CASE NUMBER 6 (Y)**

### **7.6.1 Description**

#### **7.6.1.1 Biography**

Y is a six-year-old boy. His family has lived for many years in that neighbourhood of Bogota although they come from Neiva, which is an intermediate city in the south of the country. His mother does not have a job but she stays at home and his father works as a bricklayer in the building sector. Y listens at home mostly to rancheras, vallenato, meringue, and romantic ballads.

#### **7.6.1.2. Behaviour**

Y is described by his teachers as a clever, active, chatty and friendly boy; sometimes he likes to chat with his friends and to make some jokes with them. He loves singing and is very participative in the music classes. His parents said that he loves music classes because it does not have any exams.

#### **7.6.1.3 Parent's perspective**

His parents support the choir activities because Y is very happy, always singing and in a good mood and they say that if that makes him happy then they are alright with the musical activities. The father says: *"the more they learn the better they will be"*. They like musical activities because they think that it can help with maths and to learn how to multiply; but his parents declare a concern about the safety in the presentations because it is difficult for them to take him to the school for a schedule different from the school one and the boy has to go alone.

They said that they very much liked the presentation in the Cuban Embassy because they felt so happy to see Y on stage. They said that he likes to sing Juanes' songs and his mother says: *"he takes the sticks and hits everything at home, one day I had to stop him because it was so annoying"*. They said that Y would like to join a military band.

His mother said that they don't participate in musical activities as a family but when they go to Neiva to visit their family they dance and sing a lot. The parents said that Y likes to change the words of songs and he likes to improvise.

#### **7.6.1.4 Teacher's perspectives**

Y is in the same group of B and PN therefore their teachers' views are the same. His teachers think that music is something that brings peace to the children and something that can help them with their behaviour; in fact Y is also in the problematic group referred to by the teacher in B's case description.

#### **7.6.1.5 Y's perspective**

Y mentions that he likes music very much and he likes singing and listening; he also says that he likes reggaeton. He likes to make music with friends and sometimes alone. The choir songs that he liked the most are the little card boat; la mucura; the green horse and the little silver fish. Y says that he would like to be on television.

Regarding the activity from the programme that he liked the most: it was singing canons; he has a particular way to describe it: *"Ah yes when they sang the first part of the song... and then we sang the other part and then the first...and they went first and then they were second then we went second..."* this shows that he had understood the canon's structure. In relation to the presentation in the Cuban Embassy he said that he liked it a lot because everybody looked at them and they all were aware of that. Although the parents mentioned that they do not have any musical activity at home, Y says that he loves to sing with his father and that his father sometimes plays the guitar.

#### **7.6.2 Self esteem and self efficacy test scores:**

Y achieved a score of 78 points in Harter's pre-test of self-esteem, which is an intermediate almost reaching a high level, and in the post-test he achieved 83 points increasing his score by 5 points and definitely reaching a very high level.

In the pre-test of self-esteem in music activities there was no difference between present and future with 75 points in both dimensions; in the post-test his difference between present and future was 16 points (64 for present and 80 for future), which means that with the music programme there was a drop in his self-esteem for music activities. Regarding each

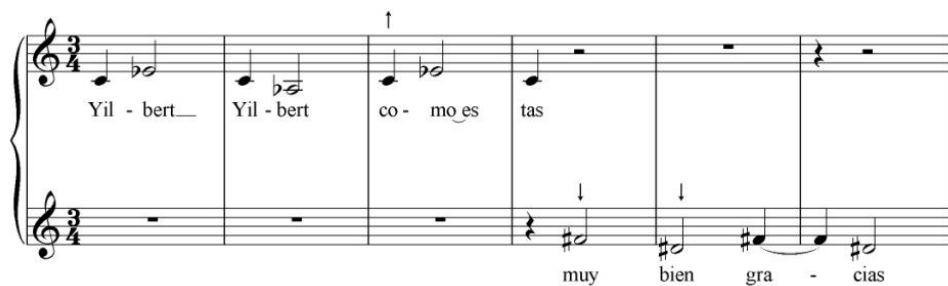
dimension, Y achieved 75 points for the present in the pre-test and 64 for the present in the post-test, which means that his self-esteem in music activities dropped by 11 points for the present. Conversely the dimension of future increased by 5 points, which means that he thinks that in the future he could be better. As said before in other cases, it seems that Y is now more conscious about the effort required to be a good musician and he realises now what it means to be good at music. It is possible that his perspective of being a musician was influenced in the past by what he saw in the mass media but with the practice in the choir rehearsals, the activities in the programme and the presentation, this perspective has changed and become more realistic.

### 7.6.3 Assessment of musicality

#### 7.6.3.1 Y's first exercise

For this first exercise the call is *¿Yilbert, Yilbert como estas?* (Yilbert, Yilbert how are you?) and he responds: *muy bien gracias* (very well thanks)

#### Y first exercise



**Figure 7.6.3.1** Y's first exercise

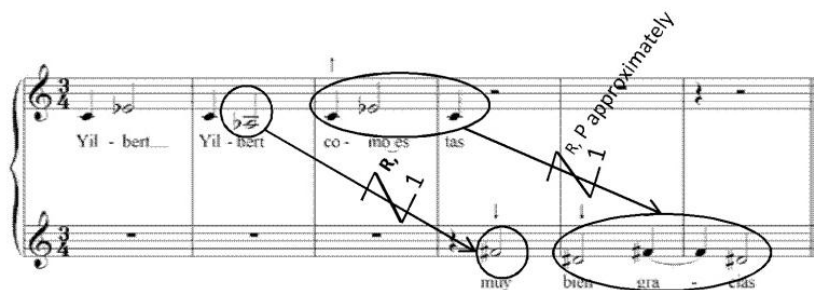
For this exercise Y's coefficient of derivation was good at 62% because his timing is good and because he picks the same meter and rhythmic structure; but his tuning presents several problems. His structure is also good but the creation and development of motifs has some problems, especially in its development and length as shown in table 7.6.3.1.

Name: Y	Characteristics	Scores
Timing	Internal	4
	external	4
Tuning	Internal	3
	external	3
Structure	Internal	4
	External	4
Length		2
Motifs	A1	2
	A2	1
	B1	2
Total		31
Average		31/50=0.62 62%

**Table 7.6.3.1** Assessment of musicality Y's first exercise

Zygonic analysis in graph 7.6.3.1.1 shows that Y imitates two of the main elements of GZ's proposal mainly the rhythm and metre; the duration of the notes is approximately the same; the pitch is different and the intervals are approximate. Generally speaking his response is short but coherent.

#### Y first exercise



**Figure 7.6.3.1.1** Zygonic analysis of Y's first exercise

#### 7.6.3.2 Y's second exercise

Y participated the second exercise with one of his best friends G. The sentence for this exercise was: ¿*Que es el gato?* (What is the cat?) *el gato es una gota de tigre* (the cat is a drop of tiger). It is interesting to see how G extends the length of the sentence to transform



it to get better possibilities for Y to give a coherent response; she does not say simply *what is the cat?* instead she extends it saying: *Yilbert, Yilbert what is the Cat* matching the length of the response.

### G and Y (second exercise)

♩ = 80

Yil bert Yil bert que es el ga to

contour only

el ga to es u na go ta de ti gre

**Figure 7.6.3.2 G and Y second exercise**

Y's score in this exercise is 50%, especially because he has problems in tuning due to him speaking most of the time in this exercise; the structure is standard due to his copying of G's main elements but without any further development, as we can see in table 7.6.3.2.

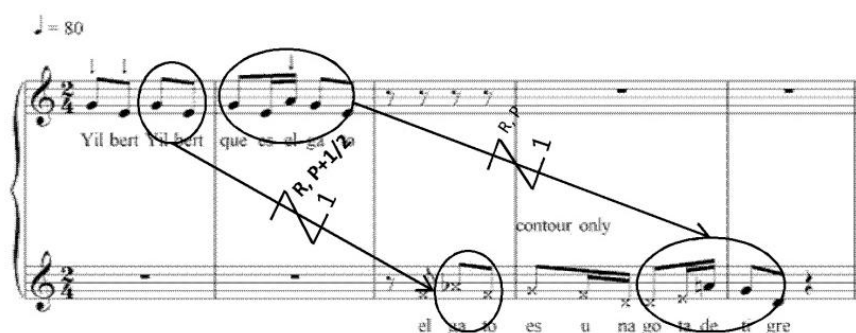
Name: Y	Characteristics	Scores
Timing	Internal	4
	external	
Tuning	Internal	2
	external	
Structure	Internal	3
	External	
Length		3
Motifs	A1	3
	A2	
	B1	
Total		15
Average		15/30=0.5

**Table 7.6.3.2** Assessment of Y's Musicality (Second exercise)

The zygonic analysis in graph 7.6.3.2.1 shows how Y copies these two basic themes

proposed by G especially the quaver and semiquaver figure from the 2<sup>nd</sup> bar in the 4<sup>th</sup> and 5<sup>th</sup> bars, but his pitch is not accurate in making a melodic contour.

### G and Y (second exercise)



**Figure 7.6.3.2.1** Zygonic analysis of Y second exercise

From this exercise we can see that Y's score is also affected by his class partner, and his response is coherent, but lacks of tuning.

### 7.6.3.3 Y's third exercise musical improvisation (The motorbike)

In this exercise Y starts without the need of any initial proposal from GZ; he makes an amusing but expressive lyric that tells a story about a toy that is Y's motorbike. The lyric is: *Yo tengo una moto juego con ella hasta el fin, es muy linda de colores, es muy rápida, es mas rápida que todos y también aguanta todo. La guardo cuando, la guardo cuando no tengo juguetes, tiene muchos colores, se puede desarmar, se desarma tiene unos tornillos para safar. (I have a motobike I play with it until the end; it's so beautiful with colours; is so fast; is faster than everybody and also stands everything. I keep it when I have no toys, I keep it when I have no toys, it has a lot of colours, and it could be disassembled and has some screws to disassemble it).*

La moto (The motorbike)  
(Y -third exercise-improvised song)

♩ = 100

yo ten-go una mo to con u na mo to jue go con e lla has ta el fin

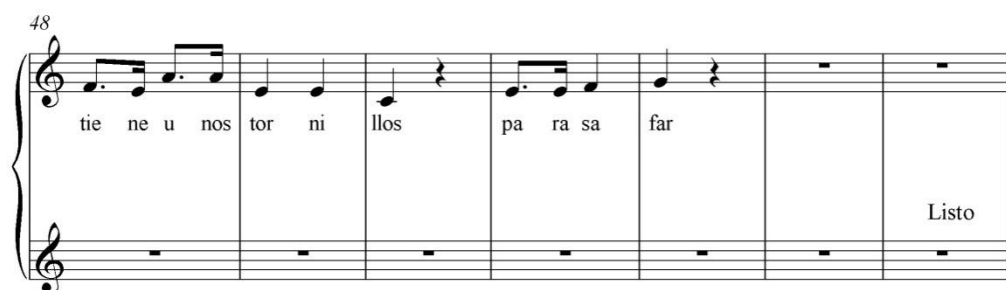
The musical score is written for a piano. The tempo is marked as ♩ = 100. The key signature has one sharp (F#), and the time signature is 2/4. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: 'yo ten-go una mo to con u na mo to jue go con e lla has ta el fin'. The melody consists of eighth and quarter notes, with some rests. The accompaniment consists of quarter notes and rests.

11

es muy lin da de co lo res es muy rà pi da es mas rà pi da que to dos

22

y tam bien a guan ta to do la guar do cuan do la guar do cuan do



**Figure 7.6.3.3** Y's third exercise musical improvisation- La moto (The motorbike)

Y's score in this exercise was 95%. The assessment in Table 7.6.3.3 shows that his main

achievement is in the lyrics because they are coherently structured in sentences with a clear meaning, which communicates about his toy through a form of narrative that tells us not only about its characteristics but also why he likes it. Yet the most important feature of this lyric is that it enables us to see Y's internal world through that story.

Name Y	Elements						Total
	P.4.A	P.4.B	P.4.C	P.5.A	I.4.A	I.4.B	
Timing	5	5	5	4	5	5	29
Tuning	5	5	4	4	5	5	28
Structure (motifs)	5	5	5	4	5	5	29
Lyrics	5	5	5	5	5	5	30
Total							116
Average							116/120= 0.96

**Table 7.6.3.3 Y** Assessment of Y's musicality – musical improvisation third exercise

In this song, Y's timing and tuning are much better than in the former exercises, in fact the tuning is the most interesting thing bearing in mind that it was one of his difficulties in past exercises. It is interesting to see how he improves from 62% to 96% in his coefficient of derivation with the drop in the middle exercise (50%) due to the influence of his classmate. In this exercise Y creates musical motifs and links them coherently by repeating or varying them; and performs short and simple pieces of music.

As we can see in the zygonic analysis (in graph 7.6.3.3.1), the general structure of the piece is A; B; AB in which he combines and changes the musical elements as rhythm and pitch. In the first motif (A) of this exercise Y exposes in the first two bars two main zygons that he uses during the entire piece. We can see it in bars 20 and 21; then later in bars 24 and 25 and finally in bars 48 and 49. This motif also presents the dotted quaver and semiquaver figure, which is characteristic of all these children's and teachers' exercises and improvisations.

In motif B, he combines and uses the rhythmic pattern of the zygons created in bars 4, 5

and 6, which he repeats in bars 11, 12 and 13 and then later in bars 39, 40, and 41, which gives the piece meaning, coherence and unity. Regarding the language structure in part A, he uses a long sentence without any rest: *yo tengo una moto, con una moto, juego con ella hasta el fin* (I have a motobike, with a motobike, I play with it until the end). Then in part B, he splits the motif, using it in short sentences, separating it with rests: *es muy linda de colores* (is beautiful with colours); *es muy rapida* (is so fast); *es mas rapida que todo* (is faster than everything); *y tambien aguanta todo* (and also stands everything); in part B, Y uses a different motif than that used in part A. It is interesting to notice the role of the silences in this part; it is not only for the musical structure, but it also gives Y the time to think about what is coming next in order to prepare the next sentence with all its rhythmic and tuning features and also its language. Finally, in part AB, he combines both motifs and ends the piece with the initial motif to give it unity and coherence.

La moto (The motorbike)  
(Y -third exercise-improvised song)

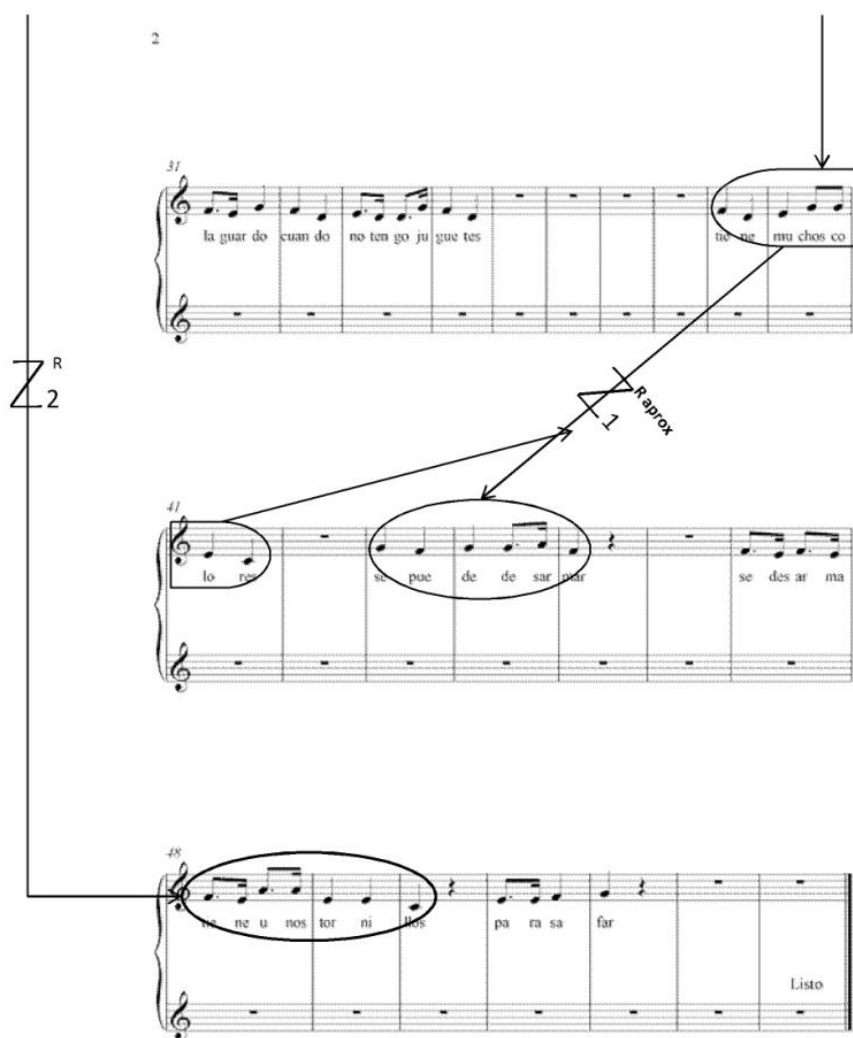
The musical score is divided into three systems, each with a vocal line and a piano accompaniment line. The tempo is marked as  $\text{♩} = 100$ .

**System A:** The vocal line starts with the lyrics "yo ten-go una ma-to-ri-tes u-na ma-to-ri-tes jue-go con e-lla has-ta el fin". The piano accompaniment has a rest for the first two measures, then enters with a series of eighth notes. A bracket labeled "R, P" and "1" spans the first two measures of the piano part.

**System B:** The vocal line continues with "es muy lin-da de co-mo-tes es muy rá-pi-da es mas rá-pi-da que to-dos". The piano accompaniment has a rest for the first two measures, then enters with a series of eighth notes. A bracket labeled "R, P" and "1" spans the first two measures of the piano part.

**System AB:** The vocal line continues with "y tam-bien a-gua la to-do la guar-do cuan-do la guar-do cuan-do". The piano accompaniment has a rest for the first two measures, then enters with a series of eighth notes. A bracket labeled "R, P+4" and "1" spans the first two measures of the piano part.

Arrows indicate the flow of the music from System A to System B, and from System B to System AB. A large arrow points down from the end of System AB.



**Figure 7.6.3.3.1** Zygonic analysis of Y's musical improvisation – La moto (The motor bike)

#### 7.6.4 Y's case discussion

Y's case illustrates the musical development of a boy that enjoys and has fun in creating songs. His parents are not opposed to his musical activities if it makes him happy and he seems having a lot of fun expressing himself by means of creating his own songs. Although he is so young he has a good skill at organising his musical ideas and organising the words that help him to express what he likes. The lyric of the improvisation is coherent and organised in a sort of narrative that tells others what he does with his toy; what features it



has; and how he plays with it. This is a very important description if we bear in mind that this is a six-year-old boy.

It seems to be that Y's performance was also affected by his friend, which may not only be due to the difference of the roles in the classroom between teacher and the students but also because, unlike the students, the teacher knows what the goals of the activities are.

## **7.7. General discussion**

As a broad discussion for this chapter, there are some key points to mention in relation to the cases described before. These points are related to each case; therefore with B's and PN's cases we learn that family support is very important to give the confidence to a child to keep exploring his or her musical ideas and skills. With MJ's and PV's cases, we can learn the importance of the context and also the support of the family to foster a child's musical development; these two cases show that the cultural context is very important to deal with the elements of the music language. In N's case, the question is about what the family mean by musical abilities. Because in this boy's case musical abilities were confused with stage abilities; but also in this case it is important to bear in mind that the children's personal characteristics are very important as in N's case his shyness was a decisive element. From PV's case, we can also learn that her shyness, combined with her problems in understanding the musical elements of her new cultural context, put her back in developing her musicality. And finally with Y's case, again the language and the importance of having fun are crucial to musical development.

Therefore the first point to address is the crucial role of the cultural context and others (such as friends) in a child's musical development. As we see in MJ's case, her mother refers to the activities that the family and friends have on Saturdays which are particularly important because they illustrate the effects of the environment (family and friends) on the development of the child's musicality specifically in MJ's scores. In this sense it is also central to bear in mind the importance of the cultural context in children's musical development because in MJ's case we could say that she uses the musical features of the region where she comes from such as the rhythm. But it is a clue to notice that, at least as far as we can see in MJ's case, it seems to be that musical practices such as singing and dancing are the key ones for internally displaced people to enjoy life and have fun against

the difficult things they face in life; and allows them to recover their self-esteem and their equilibrium in difficult circumstances. In this sense the power of musical activities in groups (the power of the community or the fact of being together) helps to make them resilient.

Nevertheless this context can be also an issue if the child comes from a very different cultural context with other sorts of musical elements. In PV's case, even with her family's support, her musical development is slightly delayed because she seems to be in an adaptation process to understand the musical elements of her new environment; which require her to take things step by step to sort out several problems making her deal first with the matching of the language and rhythm.

In addition, it is essential to point out the importance of not only the parents' attitudes but also their ideas about musical activities. As we see in N's case, his parents support him but their concepts of musical skills are more closely related to business and how the boy has to manage the stage and the audience than the development of his musicality. Apparently the father trained N more to manage the stage than to manage and educate his voice; in this case musical knowledge is very important as it is not only the desire to be successful but it is also the training and skills that children need to develop.

Another point to bear in mind is children personal characteristics because in B, N and PV's cases they were really shy and this feature makes them less confident about their musicality. As we see in their scores in the general self-esteem test, they have the lowest scores in the pre-test and all of them improve in the post-test due to the musical programme. But in the zygonic analysis we could see that in terms of musical development and creativity they are slightly behind that of their partners and peers.

It is also essential here to point out that the musical development could be very variable and can be also affected by the kinds of interactions with friends or school partners as we saw in all cases. It seems to be that musical development at this stage is deeply influenced by the musical models that children have. In this situation good teachers are crucial to nurture and foster children's musical development in order that they can access to good models to imitate.

Finally it is important to highlight the role of language in children's musical development as we have seen in all cases in which language makes possible improvised songs and the

expression of ideas, feelings and emotions. For instance, in B's case the means of expression is in rap style; in MJ's case, it is a matter of matching the words and rhythm to express her feelings; in PN's case to tell a particular story of her daily life which was a common in all the cases; in PV's case it is a matter of solving problems about her musicality step by step to understand a new environment; and in Y's case to have fun. The relationship between language and rhythm in this project has shown us that it is a crucial point in children's musical development. As a last comment it is important to indicate that music is for having fun, it is for enjoying life and it is one of the ways that we humans have to communicate, share and express ourselves, as Y's case show us.

## **Chapter 8 General discussion, conclusions, practical implications and the future**

### **8.1 Ecological influences on children's socio-emotional and musical development in Colombia**

After what has been said in the previous chapters, this section aims to discuss and offer some conclusions to different aspects of this project. In order to fulfil this task it is necessary bring to mind the main aim of the research project, which seeks: *“to investigate the effects of musical experiences on the social and musical development of marginalized children in Colombia. This will be accomplished by means of a mixed methods approach including a controlled pre-post-test study, observations of children, and interviews with parents, teachers, and children; and a psycho-musicological study to analyse their musical improvisations”*. The next section considers these various aspects of the study.

In order to give a comprehensive idea of musical development in this project it is important to return to the theory proposed in Bronfenbrenner's ecological approach (1978) in relation to human development. The results of the studies in this thesis will be related to the levels of analysis in Bronfenbrenner's model: the micro-system with the analysis of the children's tests, interviews and musical improvisation, and the meso-system with the analysis of parent and teacher attitudes, but also with some references to the exo-system in relation to the influence of culture and the context.

As a starting point the exo-system will be briefly considered regarding the influence of the cultural environment on these children's musicality. Taking into consideration what was described in chapter two about the situation of Colombian internal displaced families and the interviews and psycho-musicological analysis in chapters six and seven, we can see that the children's cultural and family environment play a key role in creating and nurturing children's musicality. It is not only the family support but also the surrounding cultural environment and their uprooted circumstances that shape the ways that these children use musical language as a means of expression. Their situation of poverty and marginalization not only as internally displaced families, but also as marginalized people in a city such as Bogota places them in particular conditions to use the language of music to express their feelings and ideas. This aspect is related to the enculturation process referred by North and Hargreaves (2008), Miñana (2009), and Minsk (2002) in chapter three.

This above aspect was clear in the psycho-musicological analysis of MJ, PN and PV's

cases, in which their roots in the Caribbean Colombian musical tradition (MJ case); the Bogota marginalization context (PN case) and the Amazonian indigenous community (PV case) gave them a musicality with several conditions, materials and possibilities to use music in various ways and to cope with marginalization. The differences in these cases lead us to propose three different levels of uprooting: *partial uprooting*, *relative uprooting* and *total uprooting* in an attempt to connect their musicality and their condition of marginalization.

In MJ's case, the Vallenato and Colombian traditional music as well as her family environment gave her the materials and conditions to develop her musicality. From the same perspective, the enculturation process could be an opportunity to foster musical development if the environment is very rich in musical experiences. In this case it is possible to propose that, although MJ comes from an internally displaced family, she shows us a *continuity* between the music of the place where her family comes from and her new musical environment in Bogotá. There is a sort of musical continuity between these places with regard to musical language because many people in Bogota listen to the Vallenato and Cantaoras' traditional music (very common musical genres in Colombia) on radio and through the mass media. Therefore when her family arrived to Bogotá they realized that there is a sort of musical connection between these two places; not to mention the support and embracement of MJ's family to her musical activities. Consequently MJ was very confident and successful in using these musical materials to improvise and to communicate musically. We could see MJ's as a case of *partial uprooting* because although she comes from an internally displaced situation her musical materials are useful to communicate in a new environment, which makes it more possible for the girl to be resilient.

In this case we can see the notion of relatedness proposed by Skinner and Edge (2002) in relation to Deci and Ryan's (2002) Self-Determination Theory, in which the concept of basic psychological needs (competence, autonomy and relatedness) states that children experience themselves as autonomous when they have interactions with others that respect and allow them freedom of expression and action, encouraging them to attempt to accept their inner states, preferences and desires. As was said in chapter three, relatedness is referred to as the need to experience oneself as connected to other people, as belonging. Competence refers to the need to experience oneself as effective in one's interactions with

the social and physical environments, and autonomy refers to the desire to act according to our genuine desires and preferences, which reflect our true selves (Skinner and Edge, 2002). From this perspective, people are given opportunities to experience themselves as related and belonging when they interact with people who love them. Gratier and Apter Danon (2009) share the same perspective, proposing that the sense of belonging that babies experience in musical interactions with their mothers is what develops their musicality. Therefore basic psychological needs, but especially the sense of belonging, is what makes children feel confident and be competent to improvise musically.

PN is in a different situation as someone who has lived in Bogotá but has to face a dysfunctional family situation and harsh conditions of marginalization; her family is fighting against both marginalization and poverty. PN's case shows us a sort of *ambiguous continuity* because she is not dealing with another musical context, but she is dealing with family problems (abandonment), marginalization and lack of opportunities; aside from her family's lack of support for her musical activities. Therefore although the girl has a good level musicality she does not feel totally confident to improvise and express her ideas and feelings through music. We could say that her needs for competence, autonomy and relatedness are diminished – especially her sense of belonging – due to her family situation. Consequently although PN does not come from an internally displaced family she is in an ambiguous condition that we could call *relative uprooting*, which makes it more difficult for her to display resilient behaviour.

Conversely PV comes from a very distant musical context, which is unknown for people outside her indigenous community who, though identified as Colombians, speak a different language of their own. We could infer that PN is in a form of *total discontinuity* in which she is speaking not only a different language but also adapting herself to use very different musical materials to be successful in communicating her feelings and ideas through music. It is not that she does not have musicality, but that her musical materials are unknown to people in her new environment; so she is adapting and changing the ways in which she communicates musically. She has to make a double effort and be strategic in taking things on task by task; as we saw in her musical improvisations, she was attempting to match rhythm and words first (similar to the process of learning a new language). Therefore the girl does not know the elements of her new musical symbolic system and she does not feel

confident to express her feelings and ideas through music. PV first has to give order to her symbolic world and then introduce herself into the language and words of her new environment; words and sounds becomes a tool for adaptation in this deconstruction and reconstruction of her cognitive musical system. Therefore her sense of belonging is really diminished, affecting also her competence and autonomy to improvise musically.

Consequently PV is in a condition of *total uprooting*, which places her in a difficult situation to cope with difficulties; but in her case her family seek to support her and wish to encourage her to keep going and be resilient.

This point is crucial if we bear in mind not just the process that internally displaced people suffer, but also the nomadic process that many migrant families and children have to face when they leave their original countries to migrate to a new one. If they want to be successful in their new environment, they have to seek ways to cope with their isolation and adapt themselves. This deconstruction and reconstruction of their cognitive musical system makes them resilient because, for displaced or migrant people, music could be one of the symbolic objects that they can take with them when they migrate, and nobody can take this away. Indeed this project shows that music is a symbolic tool that helps children in the process of adaptation to a new environment, giving them tools for communicating and expressing their feelings and transforming their ways to cope with difficulties. That is why music is so powerful, especially for displaced and migrant communities, because for them it is not only a means of adaptation to a new environment but also it is a means of keeping their own identity and roots. Therefore in the process of hybridization we could propose that music can be a cultural symbolic interchange currency that needs to be more explored in migration and cross cultural research studies in the same view of Bourdieu's (1984) cultural capital approach. Nevertheless there are many economic and social inequity problems that music cannot solve and it is important to bear this in mind to recognize that musical activities cannot solve the problems of an inequitable system.

In the meso-system level (Bronfenbrenner, 1979), this study confirms that family and school environment play a key role in children's musical development. As we have seen in chapters 5, 6 and 7, the discussion about the relationships between music and socio-emotional development is a long-term debate; musical development is complex and intricate. From the results in chapter five, we can see that socio-emotional development,

specifically children's self-identity, is affected by musical activities, especially when these activities include musical performances such as singing in presentations and musical improvisation. The results of this study show there are two characteristics of music that seem to impact upon self-identity: these are performance (singing) and creativity. These characteristics seem to have different effects on children's development; in some way performance and creativity comprise two of the complex elements of musical skills. From the children's interviews, performance seems to have both sides of the coin: joy and anxiety. Joy for what it means to perform for others, especially family and friends, and to obtain their recognition and support; conversely, anxiety for the challenge of performing, as well as the possibility of giving their best to the audience in a visible place; although these children are 6 to 8 years old, they are very aware of what is going on in the presentations and it is very interesting to see how these children understand the situation; but this is an area that needs more research.

Performance activities seem also to have a double effect on children's self-identity in relation to musical activities; on the one hand it makes children feel more proud about themselves; but on the other, it seems that with these activities they become more conscious about the effort and perseverance that these activities require and that it is not as easy as they may have first thought. As a consequence, their self-identity related to musical activities has a tendency to decrease; there is also a sort of ambiguity here that needs more research.

Regarding musical creativity, it is important to mention that the use and organization of their musical ideas depends not only on their family support and nurture but also on their context and the familiarity and continuity of the musical elements among different cultures, as said earlier. Musical improvisation also depends on whom they are interacting with, because, as we saw in chapter seven, all of these children had a lower performance when they were improvising with their classmates than when they were interacting with their music teacher.

In relation to cognition, it is important to remember that the cognitive component was the most malleable aspect of children's self-identity as we saw in chapter five, and as was analysed in chapter seven. This improvement in children's self-identity was due to advances in the cognitive component, which is related to musical activities, especially the



enhancement of their musical improvisations which, as was said in chapter three, is an essential part of music cognition.

Another aspect to point out here is the role of language in shaping children's musical structure. In agreement with Cohen (2012), it appears that the relationship between language and music gives them a platform to organize and express their ideas and feelings, as previously said. For marginalized children in the Colombian context, rhythmic activities seem to have a special place in which they feel really secure and confident to improvise. Performing and singing with others seems important in relation to their expectations about being a musician. All of these activities are related to cultural practices such as dancing, and may be related to their liking for some kind of traditional and popular music as we saw in chapter six. Singing and improvising have an implicit link to language, family and cultural context, which are more related to social interactions as we mentioned before. In this sense, Ockelford's zygonic theory (2007), is very useful in unveiling the puzzling characteristics of children's cognitive musical development.

Additionally parents' attitudes are crucial to give children confidence about their musicality, as we saw in chapter six and seven. Children whose parents were not really keen on musical activities, and thought that music was something "not serious", showed a lower level of musicality and a lower level of self-esteem; this contrasts with children who have better support from their family, who expressed the view that the most important thing was their child's happiness. From the same perspective, teachers' attitudes were more related to performance activities and presentations than to the children's musical knowledge and creativity, due to these teachers' view of music as a reward or as a tool for discipline. However, they also see the presentations as an opportunity to make the institution visible; this aspect is also related to marginalization but, in this case, an institutional one.

At the micro-system level, in relation to the effects of a music programme in children's socio-emotional development (self-identity), the results from the intervention study and the psycho-musicological study showed that music has an effect on children's self-identity, but that this also depends on parents' attitudes and children's cultural environment. The analysis in chapter five showed that for these children the cognitive component of their self-system is the most affected by musical activities, especially singing and improvisation

(see chapter five). The analysis of chapter seven gave us a deeper view of children's musical development, in which we saw how this cognitive component works and how the relationship between language and music builds their musicality; but also it is important to notice the variability and complexity of children's musical development. This study shows us as well how children's musical interaction affects their musicality and how their cultural environment gives them the materials for the expression of their ideas, experiences and feelings. In this sense we agreed with the view that "exposure through enculturation to certain types of music can be a sufficient condition for the development of musical ability. What remains to be explained is why individuals develop at different rates and to different levels" (Sloboda, 2005, p 266). In some ways individual differences were the main attempt in the case studies in chapter seven in which we saw that self-identity and self-concept are deeply related to musicality.

This study both shares and extends the view of North and Hargreaves (2008, p. 332) that "enculturation processes allude to age-related changes that occur spontaneously in a given culture, without any conscious effort or direction" but in this study this aspect was treated in depth and, as we saw in chapter seven, it is not just a matter of spontaneity but also a matter of family nurture, embracement, familiarity with the musical language of a given culture and, in the case of singing improvisation, it is also a matter of managing and structuring verbal language. In any case this area needs further research to analyse other environments in order to have a more comprehensive understanding of this phenomena.

This study also agrees with North and Hargreaves (2008), who point out that musical learning depends on several factors such as cultural context, motivation, opportunities and the features of musical experiences at particular ages in relation to general cognitive skills. As this study shows, the enculturation process is very important but it is not enough to develop children's musicality at a level of being competent in the use of the musical language, and that is why music education is important. As seen in chapter seven, children at this age (6 to 8 years old) have a huge capacity to imitate and transform the musical elements that a teacher gives to them; with good music teachers children can develop their musicality at a high level, or at least they can be confident to express their feelings and

ideas to others with sense and meaning; but one of the most important things to bear in mind is that is crucial for them to have fun with music.

This study also shares the ideas of Hargreaves (2012) who links Deci and Ryan's (2002) basic needs theory and well being with children's musical development and self- identity. In chapter seven, the zygonic analysis of these children's musical improvisations illustrates how the fulfilment of children's basic psychological needs for relatedness, competence and autonomy influences the management of the music language and therefore their musical development.

A final consideration should be made in this section regarding the area of music and well-being (MacDonald et al., 2012): it is important to say that this is a cross-sectional area related to the aim of this project. The interviews in chapter six and the psychomusicological study show us how internally displaced children and their families use music to cope in different ways with their marginal situation; some of them gather every week to sing and dance, and others try to understand and adapt to a new context that is odd for them. Both cases are using music as a tool for resilience and adaptation as well as a way to communicate to others. In this sense music can improve their well-being, allowing them not only to gather and share songs, and to feel happier; but also to understand their new environment. Therefore we agree with MacDonald et al. (2012) in their view about music and its influence on human well-being.

In conclusion, this study points to the complexity and importance of the development of further research in this area because there are many questions that arise from these results as well from the use of tools, theories and methodological approaches applied within this project.

## **8.2 A summary of, and answers, to the research questions**

This section goes back to the initial questions proposed in this research project so as to analyse the ways in which the results answered them, and then gives some further thought to these questions. It also provides a summary of the results and discussion of the last sections. The questions will be presented in the same order that they were given in chapter

three of this document.

### **A. To what extent does the music programme influence musical development?**

Looking at the results in chapter seven, a music programme can have considerable influence on children's musical development especially, at least in this project, in terms of musical performance and creativity. In musical performance because the choir presentations train children to be more aware of their emotions as performance anxiety and to cope with that, as we saw in chapter 6, but also for the joy and happiness of children in singing together and having fun with musical activities. And, more importantly, for the social recognition and visibility that these presentations give to the children, their parents and their school, in which they become not displaced and marginal people but citizens. Regarding musical creativity, the programme developed the children's capacity to improvise and use the rhythmic and sounds elements combined with words to build their own musical ideas and express their emotions. This development was shown in chapter 7 with the children's use of some rhythmic figures and meters, such as the dotted quaver and semiquaver that were seen throughout of all of the exercises in the psycho-musicological analysis. It is also important to point out the influence of the language in shaping rhythm, musical ideas and musical structure in a form of narrative, which gives meaning to the musical structure, as we saw in the several cases.

In this respect it is also important to mention that musical development depends on the musical diversity of a specific cultural environment; on parents' positive and supportive attitudes; and the teacher's encouragement and school support, because children need to be confident in using musical materials from their cultural environment; but if those materials are unknown in other contexts or if parents do not value children's musicality, then children's musical development can be diminished.

### **B. To what extent does the music programme influence socio-emotional development?**

With regard to the answer of the second question it is important to say that musical activities influence self-identity, especially its cognitive component, as outlined in chapter five, but also the ways in which children improvise and interact with others using musical language, as seen in chapter seven. This aspect could be related not only to the

development of verbal language impacting on children's cognitive development, as Cohen (2012) pointed out, explained in chapter three, but also to the recognition of their various emotional feelings which explain the improvement in the cognitive component of these children's self-identity.

It is crucial in this matter to bear in mind the influence of parents and teachers because they can help children to be more confident about musical performance and improvisation, especially if the family value, foster, and encourage musical activities. Nevertheless, all these issues have to be considered in relation to the context of deprivation where these children come from, in which music can be helpful, but cannot solve all the problems that these children have, especially the lack of opportunities; their access to a good education; and their parents' employment or otherwise. Music is not a panacea to solve all the problems of an inequitable system, as these aspects cannot be solved just with musical activities: this is a matter of social equity and opportunity, which exist at the level of policies in social investment education and job opportunities. In this matter it is important to refer again to the Venezuelan programme of FESNOJIV (Fundación del Estado para el Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela), known in the UK as "*El sistema*", which is a well-intentioned model with a huge impact on Venezuelan music education. But this cannot solve all the social and political difficulties that Colombia and many other countries in Latin America are facing, because, as said earlier, it is also a matter of social equity and opportunities.

Within the same view, this study indicates that a very simple programme of vocal activity workshops like this, which had no great investment in musical instruments, can enhance children's musicality and self-identities. It does not mean that an extensive institutional orchestral programme cannot have good results too, but it is more a matter of education, family and environmental conditions than a matter of expensive investments and large institutional programmes. In any case further research in this area is needed.

### **C. Is there a relationship between musical and socio-emotional development in this context and, if so, what is its nature?**

Although the results in chapter five of this project showed that music can affect self-esteem, regarding the specific description and nature of this relationship, this study does not

have enough statistical data to establish the nature of relationship between music and socio-emotional development and describe it. Nevertheless the results in chapter seven described some aspects of the nature of this relationship, but just with some cases, from which it is difficult to make general inferences. Therefore in this matter more research is needed, especially in employing a larger sample of musical improvisations that could bring greater statistical significance. As explained in chapter four, this study attempted to undertake a statistical analysis of 30 children's musical improvisations, but the sample was not enough to obtain significant differences, and therefore the decision made was to use case studies due to the small scale of the data sample for the statistical analyses in the psycho-musicological study. However the case studies give us powerful insights into the nature of this relationship, which is related to language, family and cultural environment as explained at the beginning of this section.

#### **D. What do parents, teachers and children themselves perceive to be the impact of the programme?**

This question refers to chapter six, in which parents' and teachers' attitudes were very positive in relation to the choir presentations due to the visibility that these activities gave to the children and the school, and the pride for parents of seeing their children on stage; but with regard to music as a profession, parents' attitudes are diverse. Some of them are very keen and have a positive attitude to musical activities; some of them see musical activities as an opportunity for business, and some of them identify music as something not serious, such that children would be better to focus on school subjects as maths and reading. The teachers have a positive attitude towards musical activities, especially the concerts, but some of them refer to music as a reward, some others as something useful for group discipline, and some others as a recognition and visibility of their work and the institution.

### **8.3 Practical implications**

The results from this project have implications in several different areas, including music education, socio-cultural studies as well as in music psychology, and in the development and exploration of music psychology research methods. These implications are described in

this section bearing in mind the context in which the project was developed but also its impact in other areas and environments.

The educational implications from this research project have to be pondered on several levels. On the systemic level music education has to be considered as a system in which all the parts must be included. In this matter the Venezuelan purpose of “*El sistema*” is very successful because it articulates all the schools around the country giving possibilities not also for children and youngest who live in the capital, but also for those who live in distant places. But the results from this project also suggest that all the educational levels may participate in this system; in this sense from nurseries through to universities, music education has to be linked not only through the curricula but also through real activities such as festivals, concerts and classes.

Following this logic, it is important also articulate the informal education system that is growing nowadays through activities that can be shared between school and cultural organizations, that is to say in England, it is necessary to articulate the cultural schools with the formal educational system in order to enrich each other. In this sense cultural or complementary schools that work mainly on Saturdays in which children from different countries could help the teacher from the mainstream education system to deal with their cultural issues; and in the same way teachers from the cultural schools can have a better training in pedagogical areas and give help and support to those children who have problems in understanding some academic subjects. In the same sense it is crucial to introduce parents and community to school musical activities, bearing in mind that the support of parents is central to children’s musical development. In this respect schools could have festivals or parent-children open days to share several musical activities not just for parents as an audience of their children’s presentations, but for example to sing together; this could strength the bond between families, community and the institution as is common in some institutions in Latin America.

In relation to teachers it is significant to propose that teachers should have a better knowledge of children’s development; in particular, music teachers should know more about their pupil’s musical development in order to explore several ways of nurturing and fostering children’s musicality. In this respect it is crucial to consider musical improvisation and creativity as providing some of the foundations of music learning and

development. It is not only a matter of learning to read music, but also a matter of children's confidence in managing the language of music in deconstructing and reconstructing these elements; in other words in playing with musical elements to express ideas and feelings in which schoolteachers must be competent. Teachers have also to recognize that music is a serious matter so that, although children can have a lot of fun with it, it is also crucial for their cognitive and socio-emotional development. Therefore in developing countries, such as Colombia, in which music education is not compulsory, educational policies must consider the importance of musical activities in human being's life.

Similarly it is also essential for teachers to consider children's musical likes and dislikes and give them other opportunities to listen and experience several types of music; not just the commercial and the mass media music, but also classical, traditional, world and jazz music, which could enrich children's musical environment. Because, as we saw in this research project, it could be also a matter of cultural deprivation if a child is only exposed to a limited musical environment as just reggaeton.

In relation to the curriculum, it is important to consider that the music programme in the schools may include as much as possible all kinds of musical genres and styles, from the most commercial ones such as reggaeton and pop music to classical and traditional music from several countries and continents known as world music, and also jazz and rock; the music from the cultural context of the children could be mixed with a wide range of musical genres. Regarding the activities it is important to say that a proper musical curriculum must include a wide range of musical activities and experiences, but it must be grounded in the various musical activities such as listening, performing, improvising and creating, in which musical reading, singing, and instrumental playing are part of the classroom activities. In the same sense these activities could be individual, and collective in that not only children's classmates but also parents can participate.

In the same sense the repertoires are crucial for children's musical development, as we saw in this project, because it is important that they enjoy singing songs, so that the repertoire must include several music styles and genres, but should also match the children's conditions and likes. There is a lot of beautiful music that can be used for children's choir repertoires, but the question is what teachers do with that? Do they just make children



repeat the song again and again? The activities that teachers do with children to learn a song can not only be used for the performance but also for their musical knowledge acquisition, in order to internalise, use and create new songs with the basic elements proposed in those songs. In this respect it is not only important to consider a large variety of repertoire including traditional songs, pop songs, songs from overseas and so on, to enrich the musical experiences of children by putting them into contact with several kinds of music, but also the sorts of activities that it is possible to do with these songs in order to engender the optimal internalization and subsequent handling of the musical language. Socio-cultural implications are more related to children's cultural environment, of which music is part. This research project was proposed for children from internally displaced families, but the results have shown that it is also for children in conditions of marginalization. It is important to mention that marginalized children exist around the world in big cities such as London; therefore, bearing in mind the environmental differences, the results from this project are useful at an international level in the case of migrant children as described at the beginning of this chapter. In relation to the specific Colombian context, this project has an impact in the reflection about policies of music education as well as in the changing the perspectives of teachers, parents and governmental institutions about the need in Colombia for a system in music education.

Regarding research in music psychology, it is important to propose that projects should include comprehensive and rigorous study, preferably with mixed methods approaches which provide a complete view about the complex phenomena involved. It is important to suggest that interventional methodologies alone give only a partial view of the phenomenon; therefore it is important to apply mixed methods. In the same sense it is important to propose that musical research has to build its own analytical methodologies and it is in this area that approaches such as zygonic theory (Ockelford, 2007) are very useful in revealing the secrets of musicality and children's construction of meaning through musical language. Therefore it is crucial to keep developing research tools that bring us a better understanding of music-psychological processes.

In relation to this area of developing tools for researching music, it is important to mention that in some way the test of music self-concept (Hargreaves et al., 2002) is a very important tool, but it needs some adaptations and refinements for work with children of different ages,

especially with those in the primary or elementary school level. This test needs to consider in different ways the musical activities in which children at the ages of six, seven and eight are usually involved. For example in the pilot study of this project some of the questions from this test were removed because children at these ages did not have these activities (e.g. ‘conducting’, or ‘talking about music’). Additionally this sort of test needs to consider certain cultural differences and therefore need to be adapted and applied to different cultural environments. Therefore in the development of tools for researching in music psychology there is still a need to develop several instruments that help us to give better explanation and understanding of the complexity of children’s musicality.

#### **8.4 Future research**

As a final consideration of what is required following the contributions of this research to the enlargement and understanding of several phenomena in the field of music psychology and education, this section brings some ideas that emerged from all the reflections made throughout the entire thesis in which this project declares many questions to be developed in future projects. This section also attempts to bring some ideas from other perspectives that can contribute to make the discipline of music psychology a wide field with many different areas and approaches that can be developed and recognized by many researchers around the world even in places in which is not currently well known.

Regarding the area of future research this project brings many possibilities for the future. The first area is music cognition in which it is important to keep developing research projects digging in the construction of musical meaning but also in the construction of meaning through music. In this sense it is important to propose more studies that analyse the musical creations and interactions in several cultural environments.

There is a need to gather more statistical data to study in greater depth the relationship between musicality and socio-emotional development. This area needs a larger study with the transcription of several musical products of at least 80 participants in comparison with their test results in psycho-musicological studies that were undertaken in this study but with a smaller sample. In this sense it is important to keep developing the zygonic approach as a tool for researching music cognition and creativity. Research in this area is also crucial to understanding the similarity and variability of musical meaning in several cultural contexts. Another area of research is the cross-cultural studies in music psychology because, as seen

in chapter seven, not only the context of internal displacement in the Colombian case but also the context of international migration is a challenging one which could provide interesting clues to understanding the uses and values of music in different cultural populations; the social functions of music in several cultural environments; individual and social process of children's adaptation to new cultural contexts through music; and also the influence of the cultural environment in music creativity. In this sense it is important to take into consideration the situation of huge amount of migrants in large cities such as London and the need to research this area in seeking for ways to deal with that; and also the variety of children's musical creativity.

There is also an opportunity to extend research in the area of music cognition and meaning construction but with a more social and cultural approach bearing in mind the cultural musical diversity and the myriad of ways in which people build meaning through music. Research in this area is also important to know more about music symbolic processes and ways of musical meaning because this research has been done mainly in European and Anglo-Saxon contexts with some work in eastern countries such as Japan: it is important to enlarge research in this area especially in developing countries and other contexts such as Latin America and Africa, which will give us a more comprehensive understanding of the phenomena.

Another area of work is the research in interdisciplinary works in music psychology such as the area between music psychology and education that Hargreaves, Ockelford, Aksentijevic and Marshall have been doing at Roehampton's Applied Music Research Centre; the work in music psychology, health and well-being that MacDonald and colleagues are doing in Glasgow and Edinburgh; the work of DeNora, Berg and colleagues at Exeter University in music and conflict transformation, as well as the work of many others in several areas related to music psychology. Therefore from the results in this project there are at least four broad interdisciplinary areas in which is important to keep doing research these are: music psychology and education; music health and wellbeing; socio-cultural functions of music; and music cognition and culture.

## APPENDIX 1

### Harter's Perceived Competence Scale for Children (Harter, 1999)

Self- esteem test		Date					
Name							
Really true. for me	Sort of true for me					Really true for me	Sort of true for me
1 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils find it hard to make friends	BUT	Other pupils find it's pretty easy to make friends	<input type="checkbox"/>	<input type="checkbox"/>	
2 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are happy with the way they look	BUT	Other pupils are not happy with the way they look	<input type="checkbox"/>	<input type="checkbox"/>	
3 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils often do not like the way they behave	BUT	Other pupils usually like the way they behave	<input type="checkbox"/>	<input type="checkbox"/>	
4 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are often unhappy with themselves	BUT	Other pupils are pretty pleased with themselves	<input type="checkbox"/>	<input type="checkbox"/>	
5 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils have a lot of friends	BUT	Other pupils do not have very many friends	<input type="checkbox"/>	<input type="checkbox"/>	
6 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are happy with their height and weight	BUT	Other pupils wish their height or weight were different	<input type="checkbox"/>	<input type="checkbox"/>	
7 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils usually do the right thing	BUT	Other pupils often don't do the right thing	<input type="checkbox"/>	<input type="checkbox"/>	
8 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils don't like the way they are leading their life	BUT	Other pupils do like the way they are leading their life.	<input type="checkbox"/>	<input type="checkbox"/>	
9 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils would like to have a lot More friends	BUT	Other pupils have as many friends as they want	<input type="checkbox"/>	<input type="checkbox"/>	
10 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils wish their body was different	BUT	Other pupils like their body the way it is	<input type="checkbox"/>	<input type="checkbox"/>	
11 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils usually act the way they are supposed to	BUT	Other pupils often don't act the way they are supposed to	<input type="checkbox"/>	<input type="checkbox"/>	
12 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are happy with themselves as a person	BUT	Other pupils are often not happy with themselves	<input type="checkbox"/>	<input type="checkbox"/>	
13 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are always doing things with a lot of pupils	BUT	Other pupils usually do things by themselves	<input type="checkbox"/>	<input type="checkbox"/>	
21 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are popular with others their age	BUT	Other pupils are not very popular	<input type="checkbox"/>	<input type="checkbox"/>	
22 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils think that they are good looking	BUT	Other pupils think that they are not very good looking	<input type="checkbox"/>	<input type="checkbox"/>	
23 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils behave themselves very well	BUT	Other pupils often find it hard to behave themselves	<input type="checkbox"/>	<input type="checkbox"/>	
24 <input type="checkbox"/>	<input type="checkbox"/>	Some pupils are not very happy with the way they do a lot of things	BUT	Other pupils think the way they do things is fine	<input type="checkbox"/>	<input type="checkbox"/>	

## Appendix 2

### Musical self-concept Test by Hargreaves et al (2002)

#### How good I am at music

The questions on this page are about how good you are at different things to do with music. Please say how good you are at each thing by putting a circle around a number between 1 and 5. A low number means you think you are *not at all good* at it and a high score means you think you *are very good* at it.

How good are you at.....?

	<i>Not at all good</i>			<i>Very good</i>	
Understanding music notation	1	2	3	4	5
Singing	1	2	3	4	5
Concentrating when doing music	1	2	3	4	5
Understanding rhythm and beats	1	2	3	4	5
Conducting	1	2	3	4	5
Playing an instrument	1	2	3	4	5
Learning from other people when doing music	1	2	3	4	5
Being confident when playing music	1	2	3	4	5
Knowing about music	1	2	3	4	5
Using computers to do music	1	2	3	4	5
Improvising music	1	2	3	4	5
Joining in and participating in music	1	2	3	4	5
Talking about music	1	2	3	4	5
Keeping in time	1	2	3	4	5
Being tolerant of other people's views about music	1	2	3	4	5
Writing songs or making up music	1	2	3	4	5
Practising music	1	2	3	4	5
Listening to music	1	2	3	4	5
Passing music exams	1	2	3	4	5
Teaching other people to do music	1	2	3	4	5

#### How good I want to be at music

The questions on this page are about how good you *want to be* at different things to do with music. Please say how good you want to be at each thing by putting a circle around a number between 1 and 5. A low number means you want to be *as good or similar* at it to how you are now, and a high score means you want to be *better at it than* you are now.

How good do you want to be at.....?

	<i>Same than now</i>			<i>A lot better as now</i>	
Understanding music notation	1	2	3	4	5
Singing	1	2	3	4	5
Concentrating when doing music	1	2	3	4	5
Understanding rhythm and beats	1	2	3	4	5
Conducting	1	2	3	4	5
Playing an instrument	1	2	3	4	5
Learning from other people when doing music	1	2	3	4	5
Being confident when playing music	1	2	3	4	5
Knowing about music	1	2	3	4	5
Using computers to do music	1	2	3	4	5
Improvising music	1	2	3	4	5
Joining in and participating in music	1	2	3	4	5
Talking about music	1	2	3	4	5
Keeping in time	1	2	3	4	5
Being tolerant of other people's views about music	1	2	3	4	5
Writing songs or making up music	1	2	3	4	5
Practising music	1	2	3	4	5
Listening to music	1	2	3	4	5
Passing music exams	1	2	3	4	5
Teaching other people to do music	1	2	3	4	5

## APPENDIX 3 Some songs of the repertoire used in the music programme

### 1. Song: el Caballo verde (The green horse)

The image displays a musical score for the song 'el caballo verde'. The title is written in a large, stylized font at the top. Below it, the score is presented on five staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 'Allegro' with a metronome icon and the number '120'. The lyrics are written in Spanish and are aligned with the musical notes. The first staff contains the lyrics 'YO LE GUSTABA LO VER DE QUE HACÍAN RUELAS SE SABE LAVARLOS'. The second staff contains 'DIBUJOS MONIACIN CI CLETA DE NEURICA LLOENLA BA RRI DA'. The third staff contains 'LAS FAR E CHA O Y CUANDO LO LLEVABA RE O SE METEN EL A GUAYSA LECO LO'. The fourth staff contains 'RAO RAO RAO RAO RAO RAO RAO RAO RAO SA LECO LO RAO RAO RAO'. The fifth staff contains 'RAO RAO RAO RAO RAO RAO SA LECO LO RAO'. The score is set against a background of a dotted grid.

el caballo verde

Allegro 120

YO LE GUSTABA LO VER DE QUE HACÍAN RUELAS SE SABE LAVARLOS

DIBUJOS MONIACIN CI CLETA DE NEURICA LLOENLA BA RRI DA

LAS FAR E CHA O Y CUANDO LO LLEVABA RE O SE METEN EL A GUAYSA LECO LO

RAO RAO RAO RAO RAO RAO RAO RAO RAO SA LECO LO RAO RAO RAO

RAO RAO RAO RAO RAO RAO SA LECO LO RAO

**Song: Mi Buenaventura**

**MI BUENAVENTURA**  
(Currulae)

Petronio Alvarez

Introducción instrumental

Be - llo puer - to del mar mi Bue - na - ven - tu -

ra don - de seas - pi - ra siem - pre la bri - sa pu - ra.

Be - llo puer - to pre - cio - so cir - cun - da - do por el mar, be - llo puer - to pre - cio - so cir - cun -

da - do por el mar; tus ma - ña - nas son tan be - llas y pu - ras co - mo el cris - tal tus ma -

na - nas son tan be - llas y pu - ras co - mo el cris - tal (y)

Be - llo puer - to del mar (mi Bue - na - ven - tu - ra) Be - llo puer - to del mar

Final  
D.C. al - hasta y final

(mi Bue - na - ven - tu - ra) pu - ras co - mo el cris -

tal y pu - ras co - mo el cris - tal y pu - ras co - mo el cris - tal y

pu - ras co - mo el cris - tal

2. Siempre que siento penas en tu poblado  
miro tu lindo cielo todo estrellado (Bis)  
Las alas centelleantes vienen y te besan (Bis)  
y como un raro fulgor,  
ay, vuelven y se alejan  
y como un raro fulgor,  
vuelven, vuelven y se alejan.



## 2. Song: Samba Lele

63

### SAMBA LELE

Brasil

Adap. texto = V. H. de G.

54

Re La7 La7

Sam - ba Le - lé se ha - cá - í - do, tie - ne la pierna que -

Re Re La7

bra - da. Pi - sa, pi - sa, pi - sa mu - la - ta,

La7 1. Re 2. Re

pi - sa el ves - ti - do de se - da mu - la - ta. se - da.

Ostinatos para acompañamiento: Pueden usarse como introducción entrando en forma sucesiva el grupo a, luego el b y a continuación la melodía. Si sólo se dispone de un grupo de acompañantes, puede ejecutar los dos ostinatos -a y b- adicionados, sin repeticiones parciales.

grupo a)

la la la la la la la la la la la la

grupo b)

la la la la la la la la la la la la

## APPENDIX 4

### Participants informed consent

## JUNTA DE ÉTICA

### *Participante en investigación Consentimiento Informado (Padres-hijos)*

#### Título y breve descripción del proyecto de investigación:

**Los efectos de la música en el desarrollo socioemocional y musical de niños de 6 a 8 años de edad.**

El objetivo de este proyecto es investigar los efectos de las experiencias musicales en el desarrollo socioemocional y musical de niños. Esto incluye una serie de sesiones con dos grupos de 30 niños, cada sesión durará una hora. Las sesiones incluyen un taller de canto y actividades musicales. Los niños serán evaluados al terminar el proyecto usando test musicales y verbales sencillos. Algunos de los padres serán entrevistados sobre las actividades y preferencias musicales de sus hijos. Se realizarán filmaciones y/o fotografías de las sesiones de clase con los niños, dichas filmaciones serán utilizadas solo para propósitos académicos y de la investigación.

#### Nombre y cargo del investigador

Gloria Patricia Zapata. Coordinadora de investigación Facultad de Música de la Universidad Juan N Corpas.

#### Consentimiento:

Yo (nombre).....doy permiso a mi hijo(a) (nombre).....para participar en el programa de música y ser filmado y/o fotografiado para este proyecto. Soy consciente de que mi hijo(a) es libre de retirarse en cualquier momento. Comprendo que la información que yo provea será tratada confidencialmente por el investigador y que su identidad no será revelada en la publicación de los resultados.

Nombre .....

Firma .....

Fecha.....

Nota: Si usted tiene cualquier preocupación sobre algún aspecto de su participación en el proyecto por favor coméntelo con el investigador Gloria Patricia Zapata, la directora del Colegio Reina de Gales profesora Rosita González, o los directivos de la Fundación Universitaria Juan N Corpas Doctores Luis Gabriel Piñeros o Juan David Piñeros en el teléfono: 6622222.

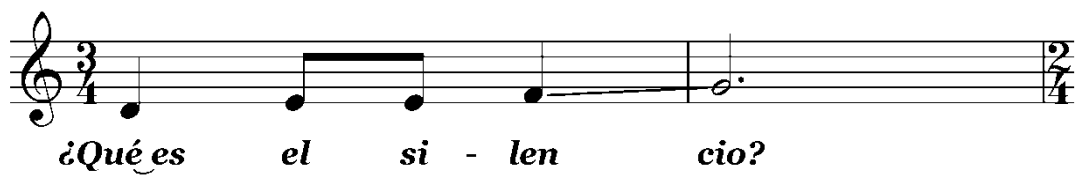
## APPENDIX 5

### Some other participants' musical exercises

#### M and F second exercise.



#### AV and LM second exercise



## **APPENDIX 6**

Sentences from the book *Preguntario* by Jairo Anibal Niño (1998) used for the second exercise

1. ¿USTED SABE QUÉ ES UNA OVEJA?  
-SI. LA OVEJA ES UNA NUBE CON PATICAS
2. ¿QUÉ ES EL GATO?  
-EL GATO ES UNA GOTA DE TIGRE
3. ¿QUÉ ES EL TIGRE?  
-EL TIGRE ES UN AGUACERO DE GATOS
4. ¿QUÉ DIJO EL PÁJARO CUANDO VIÓ EL AVIÓN?  
-¡QUE ALEGRÍA! VOLVIERON LOS DINOSAURIOS!
5. ¿CUÁL ES EL PRIMER DÍA DEL AÑO?  
-EL PRIMER DÍA DEL AÑO ES EL DÍA DE HOY
6. ¿QUÉ ES EL RÍO?  
-EL RÍO ES UN BARCO QUE SE DERRITIÓ
7. ¿QUÉ ES LA GAVIOTA?  
-LA GAVIOTA ES UN BARQUITO DE PAPEL QUE APRENDIÓ A VOLAR
8. ¿QUÉ ES EL SILENCIO?  
-EL SILENCIO SON SEIS CUERDAS SIN GUITARRA
9. ¿QUÉ FUE PRIMERO, EL HUEVO O LA GALLINA?  
-PRIMERO FUE EL POLLITO
10. ¿QUÉ FUE PRIMERO LA LLAVE O EL CANDADO?  
-PRIMERO FUE EL LADRÓN
11. ¿QUÉ FUE PRIMERO EL CANDADO O EL LADRÓN?  
-PRIMERO FUE LA CODICIA

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